

# the Trail

*Re-examine all you have been told at school or church or in any book, dismiss whatever insults your own soul.*  
—Walt Whitman

## Spring Fever



**RISING TEMPERATURES** in the Puget Sound region this past week brought the UPS community out of doors to soak up the sun's rays. Classes, such as this one pictured above, are often seen sprinkled about campus enjoying the warm weather.

## Gay Dance proves 'rewarding'

BY NIKKI POWERS  
Staff Writer

On March 31, Understanding Sexuality sponsored the first Gay Dance in the University's history. The dance, held in the basement of Kilworth Chapel from 9:00 p.m.-1:00 a.m., provided a lively social event for gay and "gay friendly" students, University staff and members of the community.

Kate Newman, chairperson of the event, said that she wanted people to have fun and to have the event open to any interested campus and community members. According to Newman, Understanding Sexuality chose to introduce the idea to members of the UPS community because the idea of a gay dance had been well received in past years at other universities such as Evergreen and Western Washington.

Newman said that the dance lacked any political agenda.

"This is for fun, not for awareness of the gay lifestyle," Newman said. Donn Marshall, counselor of the Health and Wellness Center and an advisor to Understanding Sexuality, said the group "is about raising awareness."

"The dance was an opportunity for the campus to really come together in a fun rather than political way," Marshall said.

The original intention of the dance was to not exclude anyone. According to Allison Hoffman, co-chair of Understanding Sexuality, "If the posters did not clearly advertise the

dance as being a place for gay people, then gay people would most likely not come."

As a result, advertisements displayed "Gay Dance" in bold print and explained that gay, lesbian and heterosexual individuals were all welcome.

Understanding Sexuality, established as a club at UPS in 1990,

"For the first dance, we were thrilled with the numbers. To see so many fresh faces was rewarding."

—Allison Hoffman

serves to educate students about homosexual issues. Activities such as Blue Jeans Day allow individuals to show their support for the gay community, while National Coming Out Day is reserved for gay, lesbian or bisexual individuals to share their stories with the public.

In addition, support groups and discussion sessions are available for any interested students. Past discussion topics include pornography, race and sexuality and transgender individuals.

Last year the group won the honor of UPS Student Organization of the Year.

With 25 active members, Understanding Sexuality has witnessed an increase in both membership and

campus support over the years.

"There are a few anonymous people who continually deface or tear down posters," Hoffman said. "But there are also some strong supporters such as the Dean of Students and staff members, especially gay and lesbian staff members."

Overall, the dance drew approximately 65 people. "For the first dance, we were thrilled with the numbers," Hoffman said. "To see so many fresh faces was rewarding."

In addition to gaining the attention of the campus population, Newman and other organizers advertised for the dance at community groups such as the South Sound Coalition, the Tacoma Lesbian Concern and the Pierce County AIDS Foundation.

UPS alumni, eight Pacific Lutheran University students, a few Evergreen students, community members, as well as heterosexual students also attended the dance. Lisa Lusero, member of the organizing staff, said, "It is a different array of people that don't normally mix."

With '80's music blaring, a rainbow theme of multi-colored balloons and the entire crowd on their feet dancing, the Gay Dance was positively received by those in attendance.

"It's brilliant," Lusero said.

Scott Irwin, member of Understanding Sexuality said, "This is the greatest dance I have ever been to because of the energy and spirit that

see DANCE page 3

## Students protest dam ownership

### •Cushman Dam becomes focal point for students, Native American tribe

BY JENNIFER CALDWELL  
Staff Writer

A group of UPS students has banded together to join the Skokomish people in their attempt to restore the Skokomish River into tribal hands.

### NEWS FEATURE

Currently, the city of Tacoma owns the Cushman Dam, which blocks the Skokomish River. However, the dam will soon be up for relicensing, and the tribe sees this as their opportunity to redress what they see as the wrongs done to them.

The Skokomish tribe originally lived along the Skokomish River watershed, using the resources of the river to support both their physical and spiritual lives.

In the Point No Point treaty of 1855, however, the tribe agreed to relinquish control of nearly all of their land and live on a reservation at the mouth of the river. This was done with the understanding that they would have full access to the river that sustained them economically, socially and spiritually defined them.

In the 1920s, the City of Tacoma illegally expropriated the entire North Fork of the Skokomish River, and, over the objections of the Skokomish tribe, built the Cushman Dam to provide a new source of hydroelectricity. Few federal licenses were obtained, and those that were often were liberally interpreted by the city.

For example, in 1924, Tacoma was given permission to flood about nine acres of federal land behind the dam.

Today, Lake Cushman covers more than 4,000 acres. This flooded land includes important wildlife habitat, treaty protected fishing sites and traditional Skokomish spiritual sites.

The dam, built in the 1930's, permanently diverts 96 percent of the Skokomish River into a hydroelectric plant, located on the reservation. There were no fish ladders installed or environmental precautions taken, as was common for dams of that time.

The result of this blockage is tre-

mendous. The river is nearly dried up below the dam. Where the Skokomish used to be one of the healthiest salmon runs out of the Olympic Mountains, today the salmon runs are nearly nonexistent. Traditional activities of the tribe, such as hunting, fishing and gathering are severely restricted. Social and ceremonial gatherings are nearly impossible.

"The tribe is defined by activities on the river," said Ric Cantrell, one of the UPS students working on the project. "If there is no river, the culture is fragmented."

The city argues that the dam is a necessary part of the Tacoma economy, as it provides between five and ten percent of Tacoma's electricity.

The city also argues that either upgrading the dam to be more environmentally sound, or tearing it down completely, is not economically viable. Making changes would cost more than merely preserving the status quo.

"We are willing to continue negotiations," said Dawn Lucien, chair of the Tacoma Public Utility Board. "However, if the future does not include a viable Cushman Project, the City would be without a reason to negotiate a settlement."

The dam comes up for relicensing later this year. First, an environmental impact study must be released. After that, there is a period of public input before the final decision is made.

A group of about twenty UPS students are fighting together with the

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## NEWS IN BRIEF

### AIESEC donates mugs to community

AIESEC Tacoma, in cooperation with Aladdin Synergetics, donated 320 plastic mugs to four local communities organizations last month. "We had so many mugs, we didn't know what to do," said Tim Koffler, president of AIESEC of Tacoma.

"AIESEC is a non-profit, non-political business oriented organization with the goal of spreading international and cultural awareness," Koffler said. "We quickly turned our situation of excess [beverage containers] into a new opportunity to give directly to the community in which we live and to benefit the lives of those in the general sector," Koffler said.

The donation was divided among four organizations that each received 80 mugs: the Al Davies Boys and Girls Club, the Tacoma Rescue Mission, The Cornerstone Family Mission, and the Association for Retarded Citizens. The 32 oz. mugs bore the AIESEC logo against the background of the Seattle skyline and had "slosh-proof" lids.

Aladdin Synergetics, a division of Aladdin Industries Inc., manufactures and supplies food service systems and components to global market segments such as airlines, hospitals, nursing homes, state/mental health institutions, prisons, convenience stores and premium/ad specialty markets.

The Al Davies Boys and Girls Club will use the mugs as prizes to youths for jobs well done. The Tacoma Rescue Mission plans to use the mugs as appreciation gifts to volunteers, as gift incentives for those who raise the most money during fund-raisers, as part of the Hope Home program, which helps women and as part of the New Life Program, which helps men. The Cornerstone

Family Mission will give the mugs to volunteers as awards for fundraising. The Association for Retarded Citizens will give the mugs to the mentally challenged.

—Jennifer Patterson

### Harris selected DPR

ASUPS officials announced the appointment of the new Director of Public Relations on April 4. Anne Harris, junior, was selected to fill the position from a pool of three applicants, and will handle all public relations for ASUPS for the 1995-1996 academic year. According to President Jeremy Soine, Harris is "very well qualified."

"I'm excited about the appointment," Soine said. "She's going to do a great job; she's very well qualified for the position."

Applicants underwent interviews April 3-4 and the final decision was made after the interview process was completed.

—Tony Cesario

### James declines senatorial slot

Andrew James, the recently elected Off-Campus Senator, declined the position on March 28. According to James, he did not support the re-election and felt that by accepting the position, he would be taking advantage of write-in candidate Dave Kupferman. President Jeremy Soine has since re-appointed Kupferman to the position, with the unanimous support of the Student Senate. Kupferman, who won the senatorial position in the general election on Feb. 14-15, was sworn in April 4.

—Tony Cesario

## Photo services plans expansion

### • Plans to renovate the Rendezvous include dividing it to give Photo Services new office space

BY KARI WILSON  
Staff Writer

The University's Photo Services is currently exploring a proposal to expand its office and create another darkroom in what is presently the Rendezvous.

The current darkroom, which is located in Room 003 of the SUB, is used by both Photo Services and *Tamanawas* but is equipped to serve only one user at a time, according to Andrew Ma, business manager for Photo Services.

The enlarged darkroom would not only accommodate *Tamanawas* and Photo Services but would also be available to other students interested in using the facility.

"We would like to open it up more for creative, artistic style photographers and we can't handle it now," Ma said. "We have such a constraint here with the size of the room."

The new addition would occupy half of the Rendezvous room. Prior to the Rendezvous, the room was divided into two rooms by a wall running through the center.

Later, the wall was torn down to create a larger space which presently houses several booths, tables, arcades and pool tables. The Photo Services expansion would redive the room and move the games into the half of the room nearest the Cellar.

"Apparently, the games aren't bringing in much money," Ma said.

"So they're consider putting the wall back."

According to Ma, students interested in using the new dark room would be charged a fee, which has not yet been determined but will probably be between \$40 and \$70 per semester. The fee covers chemicals used in developing, wear and tear on the equipment and general upkeep of the facility. Additionally, students would be required to provide their own film and paper.

The only other darkroom on campus is in the Kittredge Art Building

"We would like to open it up more for creative, artistic style photographers and we can't handle it now. We have such a constraint here with the size of the room."

—Andrew Ma

and is available only to students who are enrolled in art classes.

Currently the art lab darkroom is used by one class in the fall and two in the spring and operates at maximum capacity.

After fully researching the proposal, Photo Services will submit a typed copy to the Union Board, the governing organization between the University and ASUPS that "makes and creates policy for the Student Union Building and implements it in a variety of ways," said Kristi Maplethorpe, Student Union coordinator.

Last year, according to Maplethorpe, the Union Board

bought \$500 worth of senior art and silk trees for the Rotunda.

"This year we realize the Rendezvous is in need of an overhaul," Maplethorpe said. "...I know they [Photo Services and *Tamanawas*] are struggling with space, that they just don't have enough, and I told Andy that this was a good time to look into proposing a darkroom."

There is \$5000 allocated by the University to the Union Board per year used toward service and enhancement to the building. According to Ma, the Union Board has not yet decided what to use the money for this year so it will be combined with next year's funds and used for a larger project.

"Normally there's some pressure if academic money isn't used during the academic year, the fiscal year really," Maplethorpe said. "But we have been allowed to roll this year's money over and combine it with next year."

Photo Services recently submitted a survey to *the Trail* to poll student interest in the proposed darkroom and willingness to pay a fee for its services. According to Ma, they received 100 survey responses, 97 of which were favorable.

The three who disagreed with the proposal did so on the grounds that they felt the project was unnecessary and would rather have their money used for other purposes.

Other proposals before the Union Board include one by Campus Music Network to use the space for music concerts and performances. Another proposal seeks to turn the Cellar into a kind of coffeehouse.

Nonetheless, a definite decision on how the Rendezvous space will be used could be a year or more into the future, Maplethorpe said.

"I graduate in '96, and I do not anticipate seeing anything until three years after I graduate," Ma said.

## on campus

March 28 through April 4, 1995

March 31, 9:40 p.m.

Security responded to a maliciously activated fire alarm in a Fraternity. An unknown suspect activated a pull station during a function.

April 1, 8:10 p.m.

Security contacted two students in the basement of the Student Union Building who were violating the University's alcohol policy.

April 3, 1:20 p.m.

The Chemistry department reported the theft of approximately \$38.00 in cash from a storage room desk drawer.

• Please contact Security Services at ext. 3313 if you have any information about the incidents described above.

Submitted by Todd A. Badham, director of Security Services

## the Trail announces some outstanding news...

The Trail is currently seeking staff members for next year. Join the fun in our **lavish office** and get paid **large sums of money** to write and edit for this **outstanding publication**. Current openings exist for the following positions:

section editors

assistant editors

layout editors

advertising and business

Contact Tony, Katie or Courtney at x3197 for more information.

Applications are now available in *the Trail* office.  
Deadline is April 20.

**Come on...you know you want to.**



## OPEN FORUMS and campus events

The Japanese Animation Club will be showing "Captain Harlock Gunm Battle Angel" and "Patlabor" on Saturday, April 8 at noon in Mc 003.

ASUPS Showcase and Earth Activists present singer/songwriter Dana Lyons on Monday, April 10 at noon in the Rotunda.

Students, faculty, and staff are invited to attend a panel discussion that explores contemporary issues and opportunities related to the environment

Marcia Corcoran, a candidate for a faculty position in the School of Education, will present a talk titled "Seventh-graders' Literacy Behaviors In and Out of the English Classroom" on Tuesday, April 11 from 3:00 - 4:00 p.m. in Jones 213.

Alumni Sharing Knowledge (ASK) Night, an annual alumni student reception, will be held Tuesday, April 11, from 6:30 p.m. to 8:30 p.m. in the Rotunda. Alumni will be available to consult with students about professional and voluntary endeavors.

Heather Bruce, a candidate for a faculty position in the School of Education, will present a talk on "Gender Composing: Performances, Literacies, Realities; Revising the Scripts of Gendered Constructions" on Thursday, April 13 from 3:30 p.m. to 4:30 p.m. in Howarth 214.

Wade Hands, in the Department of Economics, will present a seminar titled "Rejected Economic Knowledge: Harold Hotelling's Theory of Demand" on Thursday, April 13, at 4:00 p.m. in Thompson 124.

"The Big Throwdown IV," a bi-annual Spades card game tournament presented by the Multicultural House is Friday, April 14, in the SUB Boardroom. Registration is from 6:00-7:00 p.m. to bracket teams and the tournament begins at 7:00 p.m. Questions should be directed to Lawrence at the Multicultural House at x4017.

## CMN plugs into Concert Series



SKWAT kicked off the CMN Cellar Concert Series on March 30 with a performance in the Rendezvous. The series runs throughout the month of April with the next performance on April 11.

## DAM from page 1

tribe to regain their traditional land. They hope to get others involved in their cause, urging people to take direct action or to write to their city representative.

"It's easy to say we have a shameful past, but this is right now," Cantrell said. "Right now I refuse to be a part of that history."

Those wishing to learn more can call Ric Cantrell at 761-0621, or e-mail him at rcantrell@ups.edu.

## DANCE from page 1

went into making it successful."

"It took a long time to get [the dance]," said Justin Miller, member of Understanding Sexuality. "It should have happened sooner."

Proceeds earned from the dance and from the sale of t-shirts displaying the slogan "Love All Kinds" will pay for dance expenses and an upcoming speaker. The speaking event culminates the CHispA's Latin American series and will be co-sponsored by Understanding Sexuality and CHispA.

Any remaining funds will be donated to Hands Off Washington, the largest organization in the state currently fighting anti-gay initiatives.

## Correction

In the article "Dean announces changes in School of Business," a student was quoted as saying that the "Big Six" accounting firms have reduced their recruitment due to the rumored changes in the school. That information is incorrect.

According to Ron Albertson, of Academic and Career Advising, there has been no reduction in recruiting by these firms. *The Trail* regrets the error.

## EXPLORE THE ENVIRONMENT

STUDENTS, FACULTY AND STAFF ARE INVITED TO A MULTI-DISCIPLINARY PANEL DISCUSSION THAT EXPLORES CONTEMPORARY ISSUES AND OPPORTUNITIES RELATED TO THE ENVIRONMENT.

THE PANEL INCLUDES MEMBERS REPRESENTING ECONOMICS, POLICY FORMATION, BIOLOGY, LAW ENFORCEMENT AND HAZARDOUS WASTE MANAGEMENT.

THE PANEL DISCUSSION WILL TAKE PLACE ON APRIL 11 AT 3PM IN THOMPSON 222. QUESTIONS? CALL JOHN HOUSE, ACADEMIC AND CAREER ADVISING x3251

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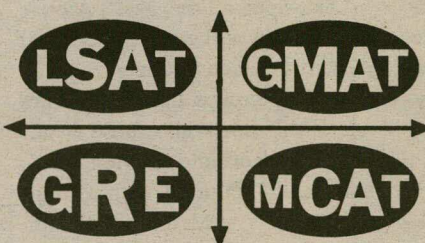
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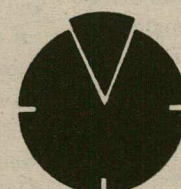
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## Flakey Jake's: a grand disappointment

BY LEIGH-ANN SANTILLANES  
Restaurant Reviewer

There are just some things that you should listen to your parents' advice about — like what college to go to or maybe who you should consider spending your life with. But above all things, one should listen to their advice about restaurants. In my case, I should have listened to my parents about the Flakey Jake's on 6th Avenue.

Back home, Flakey Jake's was the best thing since colored plastic wrap. Everything was brightly colored and cheerful, all windows and light. The food was great. All of the burgers were fresh and cooked to your order, and nothing "mooo"ed when you bit into it. Jake's was so good and I had enough faith in it that I had my post graduation party there. In my family that's a big deal. The 6th Avenue Jake's, on the other hand, wouldn't even get my business to give my dog its last meal.

This situation would never have had to happen if I had been more willing to heed the advice I had been given, but when Jeff Porter suggested Flakey Jake's I was too nice to say no. After all, it was the night before my birthday and I would've ruined the chance for some good gifts.

For those of you unfamiliar with the system that Flakey Jake's — and its competitor, Fuddrucker's (say that three times fast) — run on, the restaurant is basically a burger bar with self-serve condiments. Lettuce, pickles, tomatoes, all kinds of sauces, and numerous other goodies are kept on a big buffet. You can have as much of everything as you want; I think this setup is supposed to make up for the price of the burgers. The burger itself was ok, but, ugh, the buffet was, as my friend Sean so aptly phrased it, "Bammer."

The lettuce was old, shriveled and it had ends as red as my roommate's hair. Mealy tomatoes, sour sweet pickles, I think even the mayo had turned bad. My favorite part of Flakey Jake's is the option of hot cheese sauce on your burger, so I thought that my evening could be saved; alas, only the dregs of the cheese sauce was left, clinging to the sides and burning to the bottom of the heating pot. I was mortified.

I wandered back to our table, into the "18 and Up" pull-tab section of Jake's, saddened by this nasty turn of affairs. The three of us had a great conversation about the *Higher Learning* soundtrack, and got into a balled-up napkin fight which almost injured a little girl sitting across the "18 and Up" boundary.

The food was BAD but the company was high quality, even though I paid. The worst part of all this is that my parents were right.

# Nightingale transforms myth into action

BY SARA FREEMAN  
A&E Editor

There's a difference between reading a play and seeing a play. Everybody knows this, at least in their head. But sometimes it takes a while to hit home. For instance, one of my cast members told me that her friend had read our play *The Love of the Nightingale* this week before she came to see it and thought the play was a comedy.

Now, if there's one thing this play is not, it's comedy. Yes, it has some funny, funny lines in it, but seeing the play puts those lines in the proper perspective. *The Love of the Nightingale* by Timberlake Wertenbaker retells a classic myth from Ovid's *Metamorphoses*. This myth, which is as violent and gory as Greek myths are likely to be, tells the story of two sisters and a king who marries one of them, but falls in love with the other.

In the course of this play, the main character, Philomele (the younger of the two sisters) is raped and has her tongue cut out by the King, Tereus, the husband of her older sister Procne. Procne discovers what has happened, and she and Philomele sacrifice Tereus' son, Itys. When Tereus discovers Itys' body, he threatens to take revenge on the sisters. He begins to chase them, but all three are running so fast that they turn into birds.

This myth is studied in classics classes, and you can find many references to it in literature. But reading the myth is one thing, while seeing these brutal and horrifying acts performed three feet in front of you in theatre-in-the round is another.



Ilan Angwin

**PLAY WITHIN A PLAY:** Miriam Sobre, Jed Smith, Ted Spas, Jock Carter, Courtney Bitner, Gemma Roskam and Amy Langston perform a version of *Phaedra* in this weekend's senior directed show *The Love of the Nightingale*.

This is where that split between knowing a story and experiencing a story comes into play. Reading Ovid is gripping, but our production of *The Love of the Nightingale* overflows with dance, stage combat, choral work and poetic interludes. It's altogether a 3-D experience that pushes the audience's limits and the stamina of the actors.

I chose this play because it was a challenge both to me and to the actors. *The Love of the Nightingale* is a stylized show (meaning its language and movement are not realistic) and it's thinking theatre, but it's also a violent, physically demanding show. That second fact crept up on the cast in much the same way

that it will creep up on the audience. The cast had all read the play and they knew the story. But the first night that they watched the whole show together, their perspective rapidly shifted. What had been an abstract story became uncomfortably vivid when real people engaged in the action of the play.

That shift in perspective a transformation of the audience. The goal of our performance. I want to direct the play so that the audience would simultaneously be repelled by it and drawn into it. I want this to be effected by a combination of lyric poetry and purgative violence that is only relieved by this miracle-metamorphosis of the three main

characters into birds. And to see how we do that, you'll have to come to the play.

*The Love of the Nightingale* is the second in a series of six senior directed shows. It runs Friday at 8 p.m. and Saturday at 2 p.m. and 8 p.m. Tickets are on sale at the Info. Center, \$2 for students, \$3 general. *Bent*, directed by Steph Allison runs April 15 and 16; *A Thousand Clowns*, directed by Jonathan Atkinson runs April 21 and 22; and *Frankie and Johnny in the Claire de Lune*, directed by Jesse Hinds, runs in a double bill with *How I Got that Story*, directed by Phil Navallo, on April 28 and 29.



BY KEITH TURAUSKY  
Music Reviewer

•The world of remixes wouldn't be the same if not for the Mad Professor and his precious art: the dub. Although in most circles dub is simply a style of remix, traditionally with substantially abbreviated vocals and quirky effects, the Mad Professor and his colleagues have made dub a genre unto itself. *It's a Mad, Mad, Mad, Mad Professor* collects much of the Professor's best work from his 16 years of dub experience.

At first, the Professor's dubs may seem little more than stripped-down reggae, and in a way, they are. But essential to dub and, more particularly, to the Mad Professor's style, is an unpredictable use of special sonic effects, including vocals, keyboards, and percussion, layered over catchy and repetitive grooves.

Songs such as "Ultimate Experience" epitomize this style. Trance-inducing but not at all boring, the song glides along as slightly-off-beat noises pop in and out of the mix, while a digitized voice stresses that

## The Professor

### It's a Mad, Mad, Mad, Mad Professor

"this is the ultimate ex-PEEEER-ience in dub." In "Rebel," a typical plea for racial harmony is introduced, then cut off abruptly, as though to say, "You've heard enough of this before; time for the music!"

Drawing on material across one and a half decades, *It's a Mad, Mad, Mad, Mad Professor* shows the significance of one man's contribution to a style.

Despite the breadth of the material, the album maintains a definite consistency, absolutely dripping with an unmistakable style. One listen makes it easy to see how remixing has benefited from the antics of one Mad Professor. A-

•Ned's Atomic Dustbin — *Brainbloodvolume*

Once upon a time, Ned's Atomic Dustbin was at the artistic center of the British dance-thrash craze popularized by groups like Jesus Jones and EMF. But while those bands have drifted off into oblivion, Ned's has finally returned with a long-awaited third album, *Brainbloodvolume*. Though the original dance-thrash style has become dated, Ned's has grown since the tediously artistic *Are You Nor-*

## Ned's Atomic Dustbin

### Brainbloodvolume

*mal?*, delivering a variety of new musical flavors.

The first single, "All I Ask of Myself is That I Hold Together," returns to the turbulent, frenetic style that powered the *God Fodder* album,

But essential to dub and, more particularly, to the Mad Professor's style, is an unpredictable use of special sonic effects, including vocals, keyboards, and percussion, layered over catchy and repetitive grooves.

while adding a liberal dose of harder-edged, Pop-Will-Eat-Itself-style electronics. "Borehole" and "Traffic" cultivate the classic Ned's sound, but are not really representa-

tive of *Brainbloodvolume*.

By and large, the new album is more interested in its mid-tempoed, more melodic numbers. The airy "Premonition" is possibly the best track Ned's have recorded since the sublime "Kill Your Television." "Premonition" recalls Midnight Oil's most recent album, with elegantly effected acoustic guitars furiously coursing over poppy basses and drums.

*Brainbloodvolume* makes full use of the considerable talents of the band without slipping into the tempo shifts and hazy layering that brought down *Are You Normal?* Guitarist Rat and drummer D.C. Worton use a light touch that is nevertheless quite satisfying. Bass players Alex and Mat once again deliver notable, intertwining melodies in the lower register, while singer Jonn's vocals convey the kind of danceable alienation that has propelled Ned's best work. Though no longer as fast-paced as on *God Fodder*, Ned's Atomic Dustbin can still kick out a furious dance tune, and *Brainbloodvolume* proves that they can tackle slower tunes with equal effectiveness. B+



# Seduction and elation of Alvin Ailey continues

BY ELIZABETH EVANS  
News Assistant

The Alvin Ailey dance company's appearance in Tacoma this year was greeted with the enthusiasm of an audience that keeps coming back for more.

Since its creation in 1958, the Alvin Ailey American Dance Theater has fostered a unique blend of modern, ballet and jazz dance. Now led by Judith Jamison, formerly

As is characteristic of the Ailey dances, men and women often complement and contrast each other. Dancing becomes an exploration of the power of the body—in strength and in movement.

Ailey's principle dancer, the company continues to include the works of many choreographers, but it seems to be Ailey's own dances that draw a full house.

Last Wednesday, the company danced in Pantages Theater for an audience that reached to the rafters. Many evidently came for *Revelations*, a suite first performed in 1960 that explores motivations and emotions of African-American religious music. *Revelations* is often considered Ailey's masterpiece. Predictably, the dance was scheduled as the last of three.

The performance (the only one in Tacoma this year) opened with *The River*, a dance from 1970 that is the product of collaboration between Duke Ellington and Ailey.

According to my program, Ellington's music was meant to depict the rise and course of a river from source to sea, an idea which Ellington transformed into "an allegory on birth, life and rebirth." I could see this, though chiefly through the movements of the dancers and not Ellington's music.

Composed of eight movements, *The River* shows an evolution that gives a distinct impression of rejuvenation.

Throughout the dance, up to six dancers filled the stage. As is characteristic of the Ailey dances, men and women often complement and

contrast each other. Dancing becomes an exploration of the power of the body—in strength and in movement.

The dancers' strength was never short of impressive. And whether strength was utilized or latent, the women had a strength equal to that of the men (who possessed a grace equal to, and sometimes surpassing, that of the women).

The characteristic Ailey use of sustained reaches of the body show the influence of the modern-dance pioneer Lester Horton. Horton's method of controlled movement is apparent in the choreography of *The River*, especially in the way that the dancers arched backward. And throughout the performance of prodigious leaps and balances, the dancers were obviously masters of their movements.

The most striking movement of *The River* was the last, titled "Twin Cities." It opened with a man and a woman in separate overhead spotlights.

Fascinating shadows of each dancer were cast on the stage beneath them, each spotlight forming two simultaneous studies of form and movement in this lengthy and breathtaking sequence.

The premiere of *Mnemonic Verses* was performed after the first intermission, continuing Ailey's commitment to use of a diverse group of artists.

With choreography by Elisa Monte and music by Jon Hassell, this dance was mesmerizing in its sensuality.

Four largely stylized couples danced in support and contrast to the erotic movements of one primary couple. This pair performed a titillating sequence of approach and retreat before finally joining as one form.

I waited through the second intermission, convinced that the third and last dance couldn't top *Mnemonic Verses*, no matter what its reputation. But a few minutes into *Revelations* convinced me otherwise. The personality and exuberance of the dancers, and the fabulous use of costumes and props, expanded the boundaries of the stage until it seemed to fill the theater.

My program tells me that this suite explores African-American religious music, including spirituals, song-sermons, gospel songs and holy blues. "Religious" is one of the last words I have reason to call myself, but I felt as swept up in the spirit and vivacity of the music and dance as any believer.

Bubbling out of the doors with the rest of the audience, I felt inspired and exhilarated by the genius of Alvin Ailey, which lives on powerfully in today's performers.



NANCY ALLISON WOLFE (left) AND LIZA D'AGOSTINO IN *BAR GIRLS*, "a romantic comedy which takes a hilarious look at the amorous entanglements of eight urban lesbians whose lives intersect at a local bar," according to the press release. Well... Subtract the words "romantic," "comedy," and "hilarious," add in "stilted" and "terribly acted" and you'll have the gist of it.



## Bar Girls

Directed by Marita Giovanni

BY JENNIFER WONG  
Layout Editor

•*Bar Girls* begs comparison with *Go Fish*, last year's sleeper hit, so I guess I'll compare them.

Both films are about lesbians. However, where the acting in *Go Fish* began terribly and steadily improved as the film progressed, the acting in *Bar Girls* remains terrible from beginning to end.

The selling point of *Bar Girls* is that it is apolitical. Unlike *Go Fish*, in which somewhat political—yet highly interesting—interludes were interspersed in the narrative, *Bar Girls* lacks an overt social message.

However, this could be the movie's downfall as well. Were the relationship in the film a heterosexual rather than a homosexual one, there would have been no reason for the film to be made.

Nancy Allison Wolfe plays Loretta, the spirited yet angst-ridden main character. She picks up the more reserved Rachael (Liza D'Agostino) in a west Hollywood bar. There are also more interesting characters in this bar, including lesbians of a variety of ideologies. The women trade off girlfriends on almost a daily basis, creating a certain amount of Woody Allen-esque comedy, yet distracting from the supposedly realistic relationship of Loretta and Rachael.

Yup, that's the plot. That's it. In other words, what happens between Loretta and Rachael is a relationship that movie-goers have seen many times before, though usually as a sidebar to more interesting events. The only distinguishing factor of this particular relationship—and the only possible reason that it could hit mainstream theaters—is that it is between women.

As for the performances, Wolfe is the life of the film, though she is of-

ten melodramatic. D'Agostino is stilted at best. Camila Griggs plays J.R., a macho rookie cop who hits on Rachael. All of these women are way too self-conscious as actresses, a quality that conflicts with the characterization.

It is possible that director Marita Giovanni and writer Lauran Hoffman (who adapted the screenplay from her stage play) are trying to point out that the issues and language of relationships are exactly the same for lesbian couples as for heterosexual ones. Well, good point; but that doesn't make the film any better on an artistic level.

*Go Fish* would be a difficult precedent for any film to surpass, though it does have its flaws. *Bar Girls* comes nowhere close, though it tries really, really hard.

•*Muriel's Wedding*, the latest quirky Australian film, is a welcome surprise. Unfortunately, it is yet another bad preview victim. The preview implies that the unattractive Muriel, who has wanted to get married all of her life, does get married in the end to a guy who is willing to overlook her appearance. I decided to see it anyway and try to stay calm.

In fact, that is not what happens by any means. Far from a fairy-tale-comedy, this film explores a particular social situation which would make marriage seem like a dream come true.

Yes, Muriel has always dreamed of being married. She is one of four or five children of a father (Bill Hunter) who continually tells his kids that they are useless, and a dim mother who spends most of her time staring blankly into space. Essentially poor, they live in a touristy coastal town called Porpoise Spit.

Muriel is a complex person who begins the film as an entirely unlikable character, yet manages to gain the viewer's respect by the end.

## Muriel's Wedding

Directed by P.J. Hogan

Because her father tells her she is useless, she believes it, making no attempt to be a principled being. She shoplifts, she lies. When her mother gives her a blank check for cosmetics, she withdraws her father's entire savings and spends it on a vacation to an island to follow some snotty young women who had tolerated having Muriel as a friend for some time, yet who threw her off for being fat and listening to seventies music (primarily Abba—anyone who has a particular attachment to "Dancing Queen" will love this film).

When her father discovers what she has done, Muriel flees to Sydney. This turns out to be the formative experience of her life. She discovers—very gradually—that she is not useless. She gets a job and supports herself, and when a friend falls ill, Muriel takes care of her. Recognizing her new self-sufficiency as a major change, Muriel changes her name to "Mariel."

She still dreams obsessively about being married, going so far as to try on wedding dresses and coerce salespeople to take Polaroids of her. And... that's as much of the plot as I'm going to tell, because it begins twisting in unexpected ways.

P.J. Hogan's film is complex, often disturbing, amusing, yet ultimately fulfilling. There is some social commentary, though it is implicit in the narrative and entirely appropriate. Muriel, played by Toni Collette, can be simultaneously repulsive and sympathetic. Her voyage to self-discovery really is a voyage, and a person who is not terribly aware must often make difficult choices, especially regarding her involvement with her family.

A wedding does take place, though it is not Muriel's wedding. Muriel's life is to be much more interesting than that.



# McCormick exhibit in Kittredge explores privacy in 3-D ways

BY MEGAN DEPAULIS  
Staff Writer

There is something very distinct about Pat McCormick's exhibit in Kittredge gallery. Voices are louder than the usual "respectful" murmur, punctuated by an occasional giggle or smile. The viewing audience has an atmosphere of naughty children.

The cause of such an ambience is due to the theme of privacy which McCormick explores in his work. McCormick presents a collection that actively engages the spectator. Walking into the gallery, you immediately notice a whitewashed chest of drawers. Next to it is a chair displaying a hand-written invitation to rifle through the drawers at leisure. It is by no means a sober and quiet affair. The drawers creak and jam, and the contents within elicit surprised laughter. There's a plastic rat, for instance. Surely not an inherently valuable object, yet when you find it in someone else's dresser drawer, it takes on a greater meaning.

As you rifle, you question if you should touch the contents of drawers, if anyone's looking... Will some higher force reprimand such tres-

passing? Certainly not Pat McCormick.

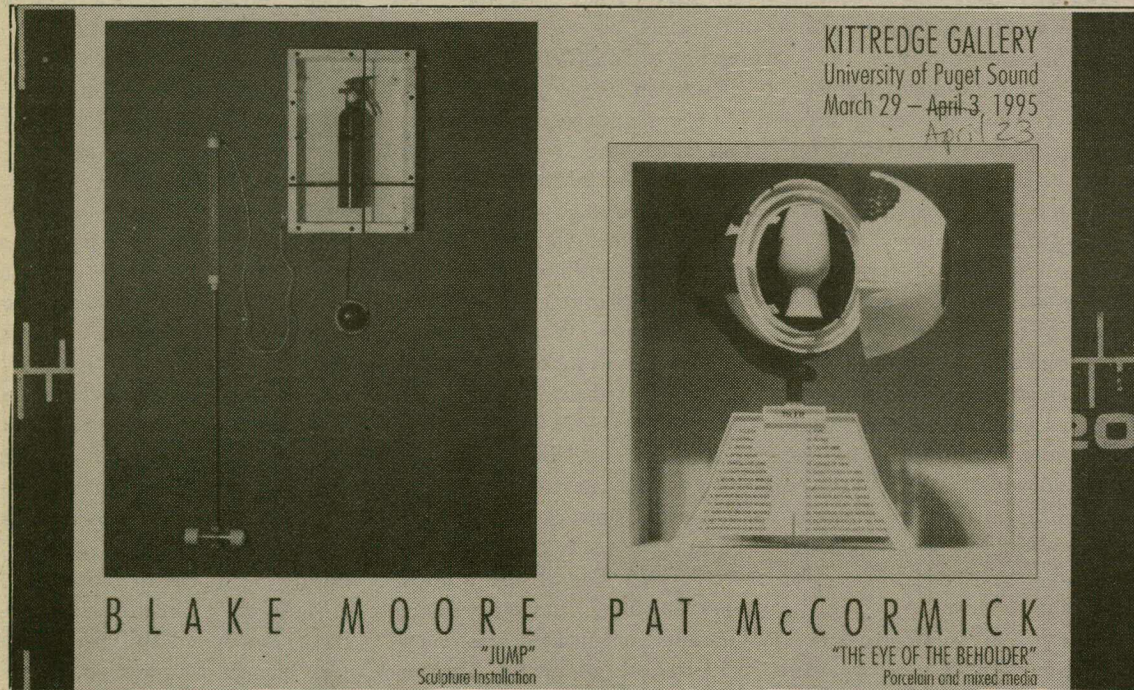
After this exercise in defining the boundaries of privacy, a change occurs. Suddenly the rest of the exhibit becomes more accessible. The artist is no longer presenting something very private and valuable, which you are just lucky enough to have the chance to look at from the safe distance of a stern frown. Rather, McCormick asks you to form your own value judgement of the piece.

This notion is stated in a piece comprised of a pile of twenty-five to thirty "rocks". The "rocks" are hollow ceramic pieces with various types of surface treatments. Some have a matte glaze, some a gloss, others appear to be "wood fired" (which leaves the natural texture of the clay, very similar to that of a piece of sandstone). Such variations emulate the natural variations of rocks. On the floor by this pile, McCormick leaves a typed note inviting the viewer to rearrange the rocks in any way, and then sit and observe "what it means to you." In a sense the exhibit asks, "how does the private value I place in these objects transfer into a sense of value

when I allow you to cross the threshold of privacy?"

This question is applicable even to those of McCormick's works which require a lesser degree of audience interaction. The plate pieces displayed along the walls, for example, can be approached with the attitude formulated through the interaction exercises. The plates act as a three dimensional canvas for three and two dimensional designs. Each "canvas" has a collection of objects attached in various ways. Hands, birds, frogs, maps: much like the collection of objects in the dresser drawers. Looking at the piece becomes feeling it, listening to it and hopefully hearing what value is held in it, not only by the artist as a private expression, but by the viewer, in his or her own interactive experience.

A quintessential piece with which to experience this theory is "The man with a blue nose who could hear the sea in a pepper." This collage (for lack of a better word) is a face mounted to a plate, a blue nose mounted to the face, and a green chile pepper attached to where the ear should be. Take a gander, and see what you think.



## William Makepeace Thackeray

### Writer's CORNER

William Makepeace Thackeray is, as his biographer Ann Monsarrat terms him, "an uneasy Victorian."

Born in 1811 in Calcutta, India, Thackeray's childhood was somewhat pampered, his father being a ranking member of the British East India Company. But when Thackeray was four, his father died.

By the time Thackeray was 22, he had lost the inheritance that would have come from his father's prosperity.

Thackeray was sent to school in England when he was six, an experience that was altogether miserable for the genial young author, who found himself in a series of schoolyard fights. Thackeray's secondary schooling was at the Charterhouse School in London and he went down to Cambridge in 1829.

But Thackeray soon left Cambridge to travel in Germany, study law in London and study art in Paris. Meanwhile, his desire to write developed.

He also fell in love. In 1836 he married Isabella Shawe in Paris and his first article appeared in *The Constitutional*.

While Thackeray's writing career progressed — he began to write for *Fraser's Magazine* in 1837, where he published several short stories and released his first book, *A Paris Sketch Book; A Shabby Genteel Story* in 1840 — his personal life disintegrated. Thackeray's wife gave birth to two daughters, then proceeded to have a nervous breakdown in 1840 which led to permanent insanity. Later in life, Thackeray had a sort of "special friendship" with Jane Brookfield, the wife of his friend Reverend William Brookfield, that proved stormy and complicated and led to a traumatic break in 1851.

Thackeray began contributing to *Punch* in 1842 and wrote many more stories and sketches for *Fraser's*. He published *The Irish Sketch Book* in 1843, *The Book of Snobs* in 1847, and *Vanity Fair*, his beguiling novel with the infamous anti-heroine Becky Sharp, in 1848.

Thackeray was a humorist, but also a tragedian. He lectured on humorists in both America and London, but his work has an edge of pathos that causes many critics to say that Thackeray was the first novelist to hold "a mirror up to life." Thackeray published *The History of Pendennis* between 1848 and 1850, *Rebecca and Rowena* in 1850, *The History of Henry Esmond* in 1852, *The Rose and the Ring* in 1855 and *The Virginians* in serial between 1857 and 1859.

Throughout his life Thackeray was expansive and sentimental. He was a large man, a gourmand, prone to laughter and devoted to his daughters and his friends. In 1857 Thackeray made an unsuccessful bid for the Oxford seat at Parliament. Between 1859 and 1862 he was the editor of *Cornhill Magazine*, where he published his last three works.

Thackeray died on Christmas Eve, 1863, after years of illness.

—Sara Freeman

"...he is a big fellow, soul and body...

A big, fierce, weeping, hungry man."

—Carlyle on Thackeray

"I think I could be a good woman if I had five thousand years."

—Becky Sharp in *Vanity Fair*

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# what's on

APRIL 7 - APRIL 14, 1995

## 7 FRIDAY

•The Adelphian Concert Choir presents its home concert at 8p.m. in the Concert Hall, conducted by Paul Schultz. Also on Saturday at 8p.m. FREE.

•Wynton Marsalis Quartet will trump their brass tonight at the Pantages Theatre, performing original classic works drawn from a wide range of jazz styles. Pre-performance lecture at 7p.m.; concert at 8p.m. Tickets \$18-\$28. Phone 591-5894.

## 8 SATURDAY

•The mysterious Spring Swing takes place this evening from 8p.m.-12 midnight. The location remains unknown—free shuttles every 30min. from SUB to the secret location. Tickets \$3 available at the Info. Center. X3419.

•The Year of the African American sponsors the most dazzling marketplace of the year; it features vendors and entertainers from the Puget Sound area: African American apparel, jewelry, books and crafts. 10a.m.-3p.m. Great Hall. (Entertainment from 11:00 a.m.-1:00p.m.)

•The Year of the African American also sponsors an Awards Banquet, 6p.m. reception and dinner at 7p.m., featuring Al Roberts, a UPS Alumnus and pro-football coach for the Phoenix Cardinals. An incredible DANCE to follow in the Great Hall at 9p.m.

•Live Auction! Supporting Kids Can Do, 50+ quality items. Bargaining begins at 6p.m., with last call at 8p.m. Hors'd'oeuvres included. X3419.

## 11 TUESDAY

•Dance troupe San Francisco Taiko Dojo combines traditional and contemporary drum rhythms with martial arts movements and dance choreography. Pantages Theatre, 7:30p.m. pre-performance discussion at 6:30p.m. Tickets \$12-\$20. Phone 591-5894.

## 12 WEDNESDAY

•Henry Lewis Suggs, professor of history at Clemson University in South Carolina, speaks on "Affirming the History and Success of the Black Press," at 8p.m., in the Rotunda. FREE.

•The Folklore and Mythology Book Club holds their monthly meeting on Green Man: The Archetype Of Our Oneness With The Earth by William Anderson. Discussion held at Borders Books & Music at 7-9p.m. Phone Hadrian at 759-3821.

•WWII Documentary Film, "Know Your Enemy-Japan." Show begins at 7p.m. in Mc003. Also on Thursday at 7p.m. All are welcome.

## 14 FRIDAY

•University Symphony Orchestra and String Orchestra Concert held at 8p.m. in the Concert Hall. Featuring soloists Gwynne Kuhner and Wayne Ledbetter. FREE admission.

•Biology and Chemistry students present their original research projects in the "Undergraduate Research Symposium," at 6p.m., in Thompson Hall. David Magnus &, Philip Phibbs will lecture on "Historical and Philosophical Reflections on Technology." Phone John at 593-8491.

## ONGOING EVENTS

### Art Exhibitions:

KITTREDGE GALLERY on campus. 10-4 p.m. M-F; 1-4 p.m. Sundays. FREE.  
March 20 - April 23: Sculpture by Blake Moore and ceramics by Pat McCormick

TACOMA ART MUSEUM  
1123 Pacific Avenue. 272-4258.  
\$1-\$3. Times Vary.  
Tuesdays are free.  
Feb. 14-May 21: Collections: Recent Acquisitions to the Northwest Collection.  
Mar. 18-June 4: JET DREAMS: The Northwest in the Fifties.

SEATTLE ART MUSEUM  
100 University Street. 654-3100  
10 a.m.-5 p.m. Tues.-Sun; 10 a.m.-9 p.m. Thursday.

## WEEKLY EVENTS

### Film

CAMPUS FILMS. McIntyre 003. \$1. Fri. & Sat. at 7:00 and 9:00 p.m., Sunday at 6:00 and 8:30 p.m. X3419.  
*Interview With The Vampire*

RIALTO FILM GUILD, 310 S. 9th. \$5 all shows. Call 591-5894 for more information. April 7 - April 9; Daily at 5:30, 7:30 & 9:30p.m.; Sunday at 3:30, 5:30 & 7:30 p.m.  
*Call for movie title.*

BLUE MOUSE THEATRE, 2611 N. Proctor. 752-9500. \$2 student. Evening shows (6:30 p.m./8:30 p.m.) & Sat/Sun/ Wed Matinees.  
*Legends of the Fall*

GRAND TACOMA CINEMA, 606 S. Fawcett. \$4 for early shows, \$6 for late show. 593-4474. Mar. 10-31. Daily at 5, 7, 9 p.m. Also Sat. & Sun. 1 & 3 p.m.  
*Red*, the third piece of Krystof Kieslowski's trilogy about the "void of fraternite." Excellent film not to be missed.

### Music

ANTIQUE SANDWICH COMPANY  
51st & Pearl St. 752-4069.  
Tuesdays: Acoustic music- folk, blues, classical and jazz—open mic night. 7-10 p.m. \$2. Sundays: "Classical Sundays." All concerts start at 3:00 p.m. Various artists performing. Donations warmly accepted.

BORDERS BOOKS & MUSIC  
2508 South 38th St. 473-9111.  
Fridays: open mic. Various sounds—pop, rock, folk. FREE. 8-10 p.m.

4TH AVENUE TAVERN  
210 E. Fourth, Olympia.  
Sundays: "Olympia Unplugged." Live Music Society open mic night. 7 p.m.

### Comedy

Tacoma Little Theatre.  
210 N. I Street. Phone 272-2481.  
Saturdays, 11:30 p.m. \$5.  
"Comedy Without a Net." Two improv teams go head-to-head in an evening of giggles and audience participation.

## PREVIEW

SENIOR DIRECTED THEATRE  
•Senior theatre majors will present their final projects during March 31- April 29. Shows will be performed in the Inside Theatre in Jones Hall. Tickets \$3 general, \$2 student/senior citizen.

April 1- 2 & 8p.m.  
*The Diviners* by Jim Leonard Jr.  
Directed by Ken Fox

April 7- 8p.m. & April 8- 2 & 8 p.m.  
*The Love of the Nightingale* by Timberlake Wertenbaker.  
Directed by Sara Freeman  
April 14-8p.m. & April 15-2 & 8 p.m.  
*Bent* by Martin Sherman.  
Directed by Steph Allison

April 21-8p.m. & Apr. 22-2 & 8p.m.  
*A Thousand Clowns* by Herb Gardner.  
Directed by Jonathon Atkinson

April 28-8p.m. & April 29-2, 8p.m.  
*How I Got That Story* by Amlyn Gray.  
Directed by Phil Navallo  
*Frankie and Johnny in the Clair De Lune* by Terrence McNally.  
Directed by Jesse Hinds

## SPECIAL EVENTS

A Symphony of Art- A sensational evening of entertainment awaits at this benefit art auction as presented by the Tacoma Youth Symphony's Board of Trustees. \$15 at 7 p.m., Tacoma Union Station. Phone 627-2792.

## DIVERSITY WEEK

•Only two events left in junction with the University Of Puget Sound Diversity Week. As the administration says, "Without Variety All Things Shall Die."

Friday, April 7th: Stanley Turrentine performs in the Rotunda at 5p.m.

Saturday, April 8th: Talent show in the Great Hall at 6p.m.

## Classifieds!

(Trail advertising gets results.)

### Study Japanese this Summer!

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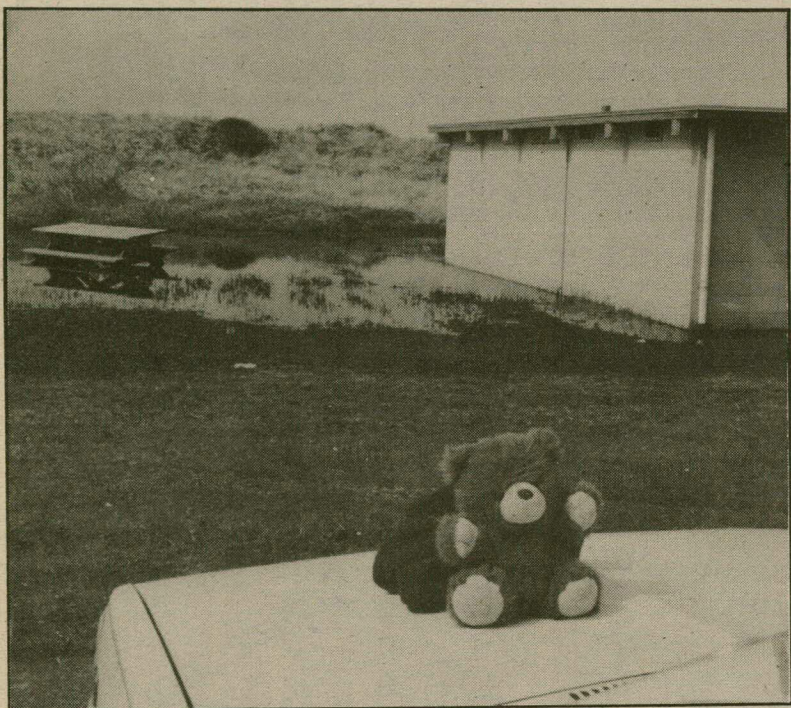
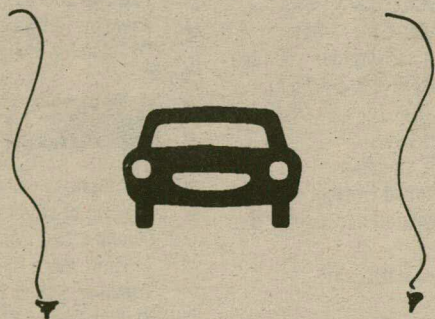
*The Eight Seas That Unite the Islands*

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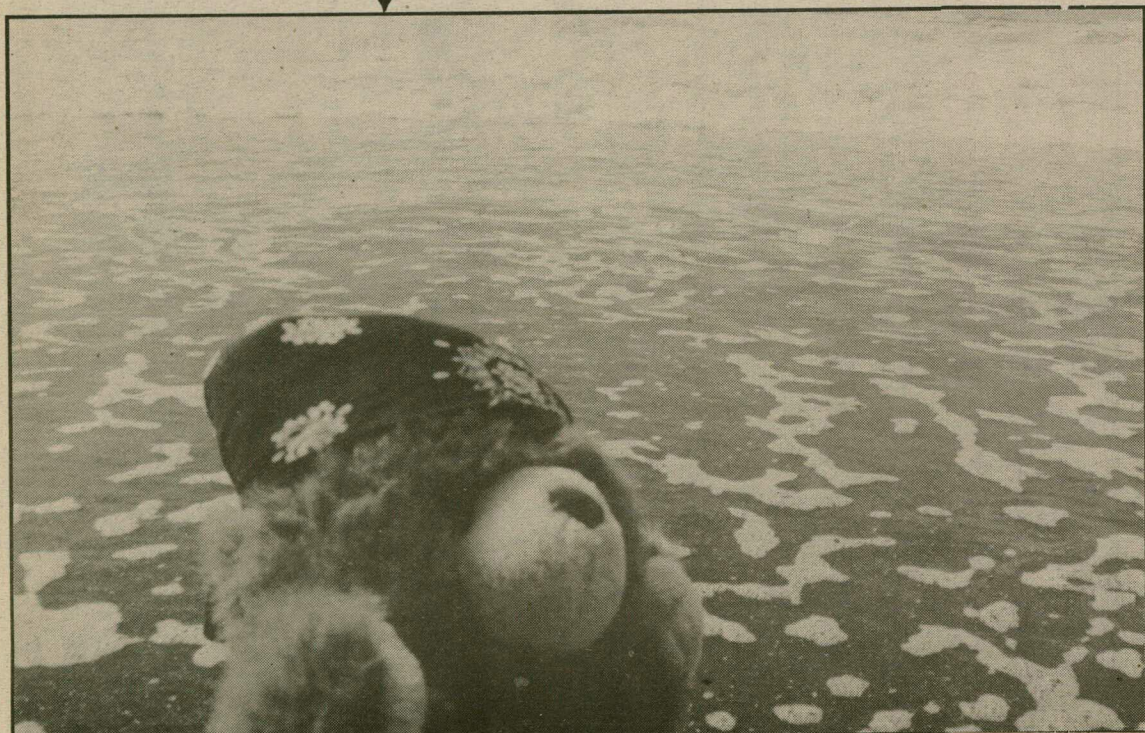




*Signs of Number One's affliction.*



*Number One notes the scenic overflowing bathroom.*



*Refreshing dip in the Pacific*

# A sick bear's road

A feature randomly written by a Courtney Ferguson

Everyone has a certain level of tolerance that can only be pushed so far without dire consequences. This can be said of students, postal workers, prisoners, and most notably of Linda's\* (name has been changed to protect Stefanie's identity) stuffed bear.

Confused yet? Well, let me explain. It all started when Number One, as Linda had so sentimentally dubbed her bear, began to have a nervous breakdown. He started wearing Linda's shoes and stuffing his own hair balls down soliciting Avon Ladies throats. Everyone began looking into 12-step programs for the afflicted bear. It wasn't until N.O. began sucking on the tail of the cat that was (illegally) housed next door that Linda and I became concerned.

Back to the basics. Back to nature. Back to Number One's true habitat. The coast of Washington. He could let loose and spread his claws. Hell, we'd even give him the rare opportunity to eat a small child or two, depending upon the supply. Number One seemed to be enthusiastic with the proposal as he dangerously bobbed on the edge of our

bathroom sink. His sudden descent into the overflowed shower water cemented his agreement.

Sunday: we packed and lathered a protective coat of honey on Number One's furry hide. Hit the freeway. Knew we were approaching N.O.'s home when we spotted a fellow UPS student with his own version of Number One on his lap. We laughed and pointed to the Californian-plated car while N.O. mooned his furry friend. We tried to discourage our pal from romantic pursuit but he has a thing for California wildlife. We passed, but knew N.O. was still harboring hopes.

We were passed by a Cadillac which had a harem of young, supple cubs in the back window but N.O. was looking for that California bear. We took a turn at Olympia that was bound to take us to the ocean. One would generally think that the ocean would be easy to find without a map. Compared to the surface area of land, the ocean is hard to get away from but... only a couple of flakes and a bear could get lost. Finally a friendly lady at the Chevron station pointed us toward the general direction of California. She couldn't help much more than that.

Westport provided

us with an ocean motif and we were grateful.

Things didn't look hopeful when N.O. pointed out the flooding bathroom building at our beach access parking lot. It had a swamp of sewage and rainwater half a foot deep surrounding it. Number One dove right in. He got to sit on a separate beach blanket.

We weren't quite sure how Number One's mental stability would hold up when we let him loose in the sand. He tried to drown himself in a nearby log. His current state of depression seemed to worsen when he was run over by a phantom dune buggy. It was so very odd. N.O. vowed revenge, and looking back I would have to agree that such a device was called for, however, at the time I found it funny.

Linda and I were being poor sports about N.O. puking on us during the car ride. We honestly thought ourselves to be good-natured when we played a round of volleyball with our cute brown friend's protesting body.

After several hours of reflection and time out our friendships were rekindled. It was cemented with the arrival of a particular pair of beachcombers. This mother and son duo proved to be



*Sunning in the balmy Washington seascape.*



# to Wellville; a.k.a. Westport, WA

great obstacles to our enjoyment of the sunny day and sandy beach. With miles of sand located to either side of our headquarters the couple marked themselves mere specks from us. In fact, they plunked themselves on the same log that Number One had previously tried to drown himself in.

Chubby Junior tried to make friends with us but we growled at him. The mother blamed the unruly noise on N.O. and we didn't say otherwise. Junior was a pain in the ass. Mom jumped Junior and took off down the beach while Junior stayed to pester N.O. We didn't think that would be beneficial to N.O.'s fragile nerves. Number One ran off down the beach in search of mayhem and calming destruction.

Moments later a Mustang got stuck in the sand. We suspected Number One and we were glad that N.O. had found something constructive to do. Lucky him. Mom and Junior decided to set up a latrine at their campsite. We were instructed to look away and not mind the noises of their biological functions. We were aghast. We can't say for sure if they did or not but we are fairly sure. It's scary being that sure.

We saw Number One frolicking down by the poisonous shellfish sign, right by where we had gotten run over by that dune buggy. That was a good sign because it showed that he was making progress; going back to sights of personal trauma and conquering the fears that he had experienced seeing them. At least that's what his therapist would have said. We tended to agree. We even saw him try to aid the group of kids who had been in the Mustang. They kicked him and told him to screw. He took the rejection very well; only peeing on one of their legs. It gladdened us to know that Number One was working through his depression. Things were looking up in bearland.

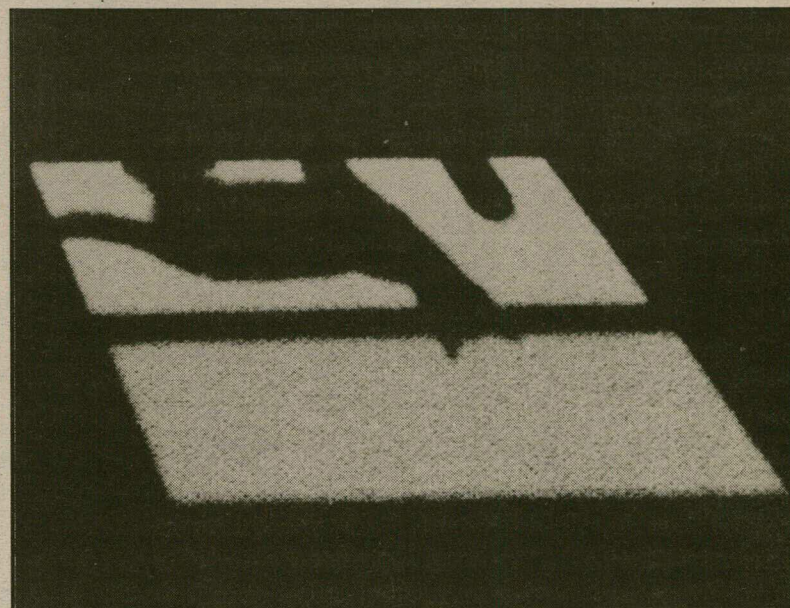
He sunned with us for a while and took a dip in the Pacific. We heard rumblings of discontent and initially believed it to be Number One; however, it was Linda's stomach. We packed up and headed towards the thriving metropolis of Westport. Subway was nowhere to be found and N.O.'s not the kind of bear to be satisfied with nuts and berries.

Aberdeen: McDonald's, Subway and a Qwik-Mart. The perfect banquet. Sunburned and

dreary, we burst forth back on the road to UPS. We hoped that the coast would be enough to free Number One from his chains of affliction. He growled with content in the backseat and then promptly barfed. We knew he was on the road to Wellville.

Got in a road chase on I-5 north of Olympia. Three twelve-year olds who had stolen their mother's car for a joyride challenged us. They thought we were cool and so we drug-raced them (or would that be a stint of drag-racing--either way). N.O. was encouraging us shamelessly. We dodged traffic with the skills of an Andretti. We lost them on Union Avenue. Target must have tempted them. Shrugged in defeat.

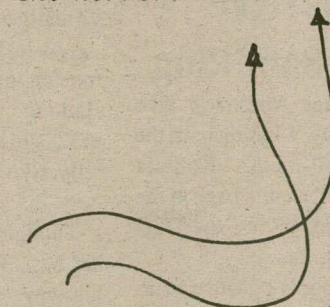
Got back only to find that Number One had lost the ability to talk. We assumed that he was just so happy that he couldn't express himself. The doctors are still a little confused about the abrupt change of chattiness. We secretly believe that Number One has developed telepathic means of communicating. Linda and I think he has fallen in love with the cat and will only speak to her. We are on the verge of concern. Maybe a trip to the Midwest would cure him. We'll see what the therapist has to say.



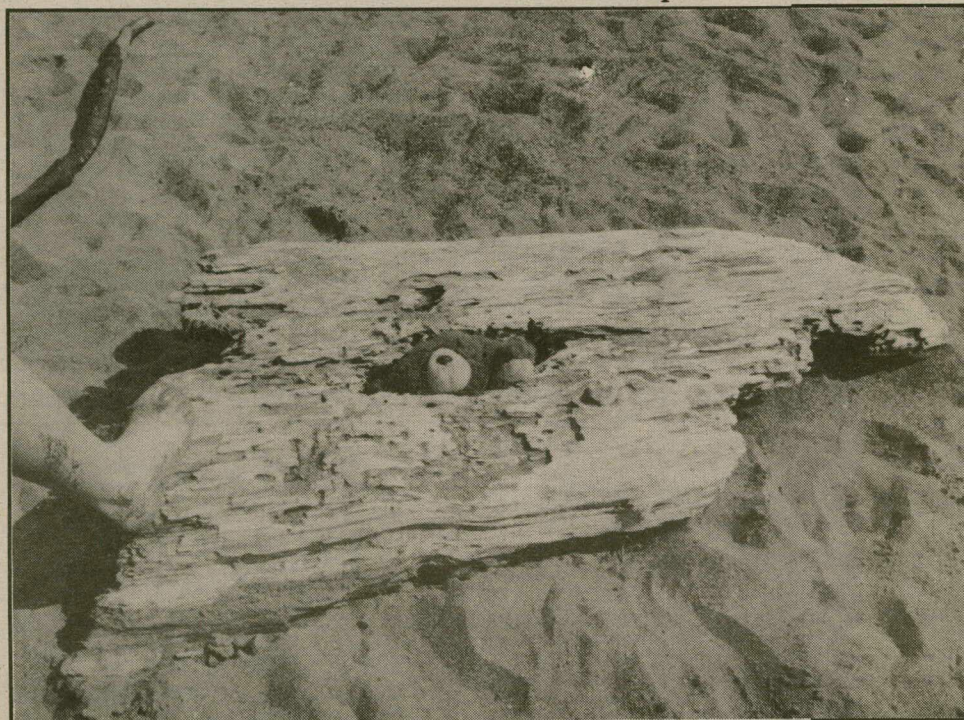
Number One's new affliction; the cycle continues. . .



Run over by the phantom dune buggy. The horror, the horror!



ALL PICTURES BY C.J. FERGUSON



Linda goes for the drowning Number One.



# Softball stays undefeated, opens PNWAC 2-0

## •Loggers defense shines with four straight shutouts

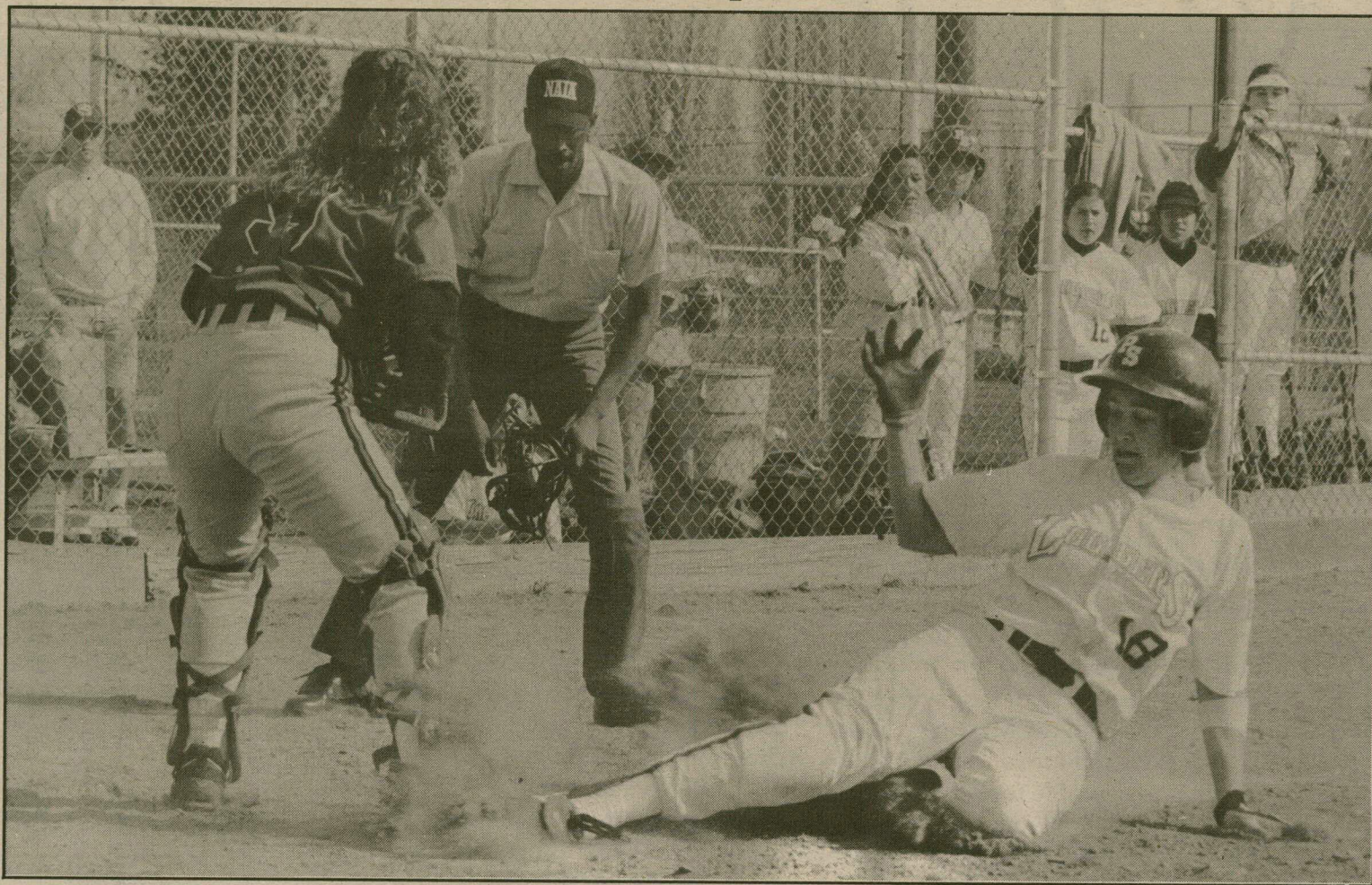
BY SETH DONSKER  
Sports Editor

The Puget Sound softball team struggled offensively in their four games this weekend, but the defense and pitching staff shined as the Loggers pitched four consecutive shutouts to sweep doubleheaders from both George Fox College and St. Martin's College.

On Friday in the first game with George Fox, junior transfer Dani Bisel improved her season record to 3-0 by pitching a two-hitter on her way to a 3-0 victory. Sarah Noble was equally impressive in the later game, allowing just five hits in her tight 1-0 triumph.

Saturday's contests were just as close, as the Loggers took both games from St. Martin's, 2-0 and 1-0. Bisel again hurled a two-hitter and has now given up just two runs in her four outings. Heather Paulsen picked up the victory in the second game, pushing her record to 2-0 for the year. She also allowed just two hits.

Along with her impressive performance pitching, Paulsen was also a terror at the plate going 5-for-6 in Sunday's doubleheader. Christy Clapp provided the little offensive spark that existed for the Loggers,



Elmar Jensen

**PITCHER/SHORTSTOP HEATHER PAULSEN slides in to home against St. Martin's. The Loggers swept both games of the doubleheader, thanks in part to Paulsen's 5-for-6 performance at the plate. She also pitched a two hitter for the victory in the second game, improving her record to 2-0 on the season.**

picking up her first RBI in a Logger uniform during the first game. Clapp also had an outstanding weekend at firstbase.

As a whole, the Logger defense was vastly improved, committing just five errors in the four games.

The two victories against the

Saints kept the Loggers perfect on the season at 8-0, but more importantly puts them at 2-0 and atop the Pacific Northwest Athletic Conference standings. The Loggers also remain ranked 17th in the nation in the latest NAIA poll.

The Loggers have a challenging

week ahead of them this week as they take on Central Washington and Western Washington in PNWAC games.

Western sits atop the PNWAC standings with the Loggers after they defeated Central twice, both games by the score of 11-1. The powerful

Viking offensive attack should provide a good test for the tough Logger defense.

Puget Sound has already beaten both schools this season at the Central Washington tournament, but neither of those games count on the PNWAC standings.

## Track dominates at Lewis & Clark Invite

BY NOAH MEGOWAN  
Staff Writer

Puget Sound took home nine individual victories and broke 2 national and 16 regional qualifying marks, on the way to taking home a women's team victory, and a men's second place finish. The Logger women easily won over Southern Oregon, 236-196, and the men had a solid 164, to finish 26 points behind first place Southern.

"It was a good meet, full of strong performances," said Coach Sam Ring "Many athletes competed in more than one event, and it really showed in the final score."

In a display reminiscent of Logger cross country, Emily Kellman handily defeated all competition, winning the 1500 meters as well as the 3000. Along with the wins, she qualified for nationals and broke her own personal and meet record in the 3000 meters. Her 9:53 makes her the second fastest Logger woman of all time.

Not only did Puget Sound take home first, but Beth Robbins grabbed second in both events, solidifying Puget Sound's reputation

for distance domination. Spots three and four also went to Loggers in each event. The only loss came in the 800 meters, but Puget Sound, led by Sara Andrews' 2:24.8, managed to steal places two through five.

"It was a good meet, full of strong performances. Many athletes competed in more than one event, and it really showed in the final score."

### —Coach Sam Ring

Sprinter Andee Anderson also dominated the day, winning both the 100 and the 200 meters. Kahleia Crane, only a half second back in the 200, took second, giving the Loggers valuable points.

The Logger men's distance team also dominated, taking wins in the 1500, steeple, and 5000 meters and second in the 1500 and 5000 as well. Ahman Dirks once again finished the meet with a big win, this time in

the 1500 meters.

Eric Cook also had a wonderful 1500, hammering home to second in a time of 4:00.

On the way to his hearty win, Greg Fox became one of the few Loggers to ever drop under 15:00 in the 5000 meters. He ran alone for much of the race, but never relinquished the blazing pace. Fox's 14:57 makes him the fifth fastest Logger in Puget Sound history. Second, third, and fourth place went to teammates Jon Westerman, Doug Ryden, and Aaron Samuelson.

Another Puget Sound victory came from captain Roger Bialous, who ran the 3000 meter steeplechase virtually alone.

"At least I had someone to push me for the first five meters," said Bialous after his win. His time of 9:32 is his best of the season and is only five seconds off his all-time best.

Though several inches lower than his best, Robert Bradbury jumped his way to a victory with his 6-2 mark in the high jump.

Puget Sound will return to Oregon next week to take on George Fox and PLU in Newburg, Oregon beginning at 11:30.



Elmar Jensen

**DANI BISEL delivers a pitch against St. Martin's on Sunday. A junior transfer, Bisel has a perfect record of 4-0 on the season and has given up just two runs in four appearances.**

**ANDEE ANDERSON**  
Sophmore  
Seattle, WA  
Track

**ATHLETE OF  
THE WEEK**

After a stellar performance at the Lewis and Clark Invitational in Portland on Saturday, Andee Anderson was named the Puget Sound/Dande Trophy Company Athlete of the Week. Anderson took first place in both the 100 and 200 meter dashes as the women's track team took first place.



# Logger baseball continues to struggle

BY JAY ARTHUR  
Staff Writer

The Puget Sound baseball team, coming off their first victory over Pacific Lutheran University in four years, looked to gain some momentum and possibly turn their season around. It didn't happen, as the Loggers were drilled by Lewis-Clark State College, 8-0 and 11-1.

On Friday, the Loggers were shut-out by LC State 8-0. Puget Sound committed four errors in the game, and couldn't get anything going offensively as they managed just two hits. Brodie Carmichael hit a double, but the other Loggers couldn't bring him in to score. Corey Van Lith was the only other Puget Sound player to make contact with the ball.

Logger pitchers weren't having any trouble making contact, however, as James Howell hit three Warrior batters on his way to picking up

the loss.

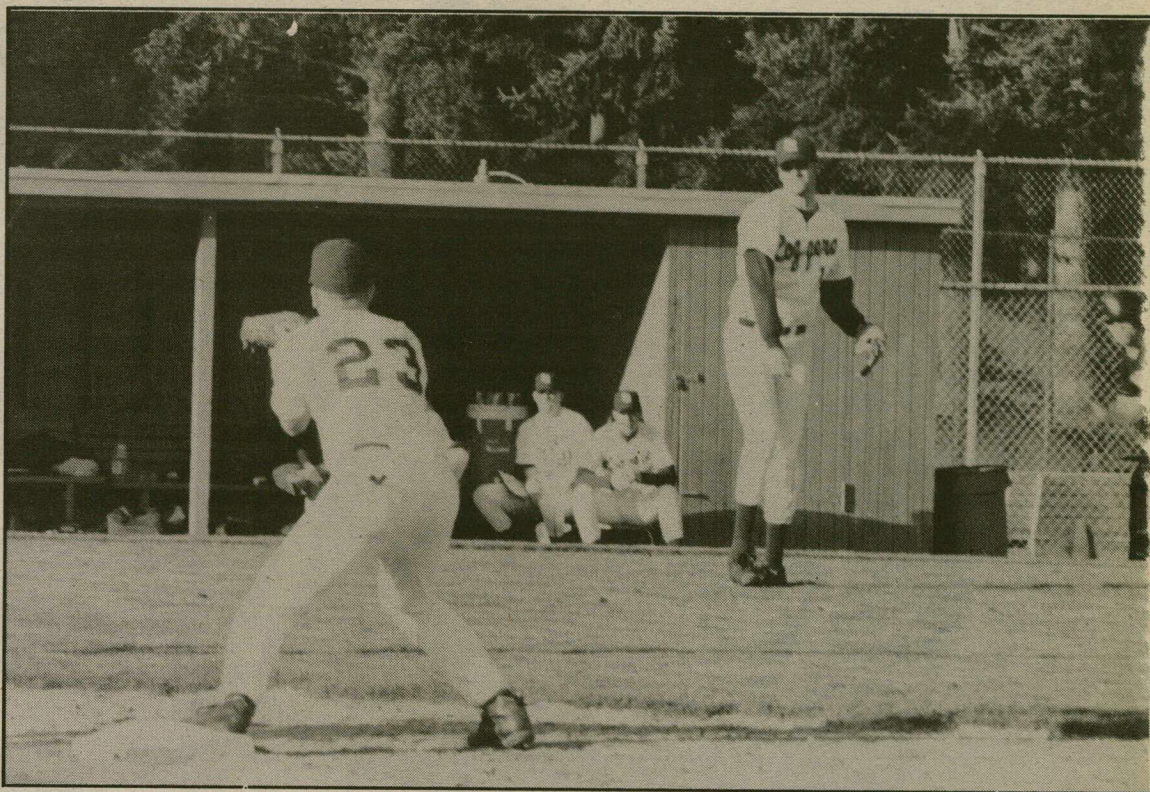
The Loggers had similar luck against the Warriors on Saturday, losing 11-1. The Loggers have now been outscored in their last three losses by a total of 58-5.

The Loggers originally were scheduled to take on Whitworth College, but the games had to be cancelled.

The Loggers return home to Tacoma this week as they host Pacific University from Forest Grove, Oregon on Thursday at 3pm. Puget Sound will also play host to Central Washington on Saturday in a double-header beginning at 1pm.

The Loggers and the Wildcats will then travel to Ellensburg for a game on Sunday. Central is 12-8 on the season, and this weekend will be the first meeting of the year between the two schools.

► **BRAD LOVELESS** throws out a PLU runner at first base.



Elmar Jensen

## THIS WEEK THIS WEEK THIS WEEK THIS WEEK THIS WEEK

### IN LOGGER ATHLETICS

Thursday-Friday, April 6-7

Golf at UPS Invitational

Fircrest CC, 12:30pm

Friday, April 7

Women's Tennis at Linfield

McMinnville, OR, 4pm

Saturday, April 8

Baseball vs. Central Washington

Burns Field, 1pm

Men's Tennis at Linfield College

McMinnville, OR, 2pm

Women's Tennis at Willamette Univ.

Salem, OR, 10am

Track at George Fox

Newburg, OR, ALL DAY

Softball at Western Washington

Bellingham, 1pm

Sunday, April 9

Baseball at Central Washington

Ellensburg, 1pm

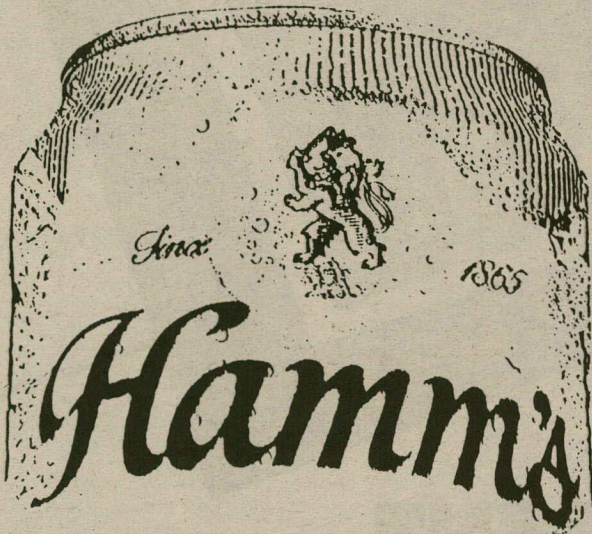
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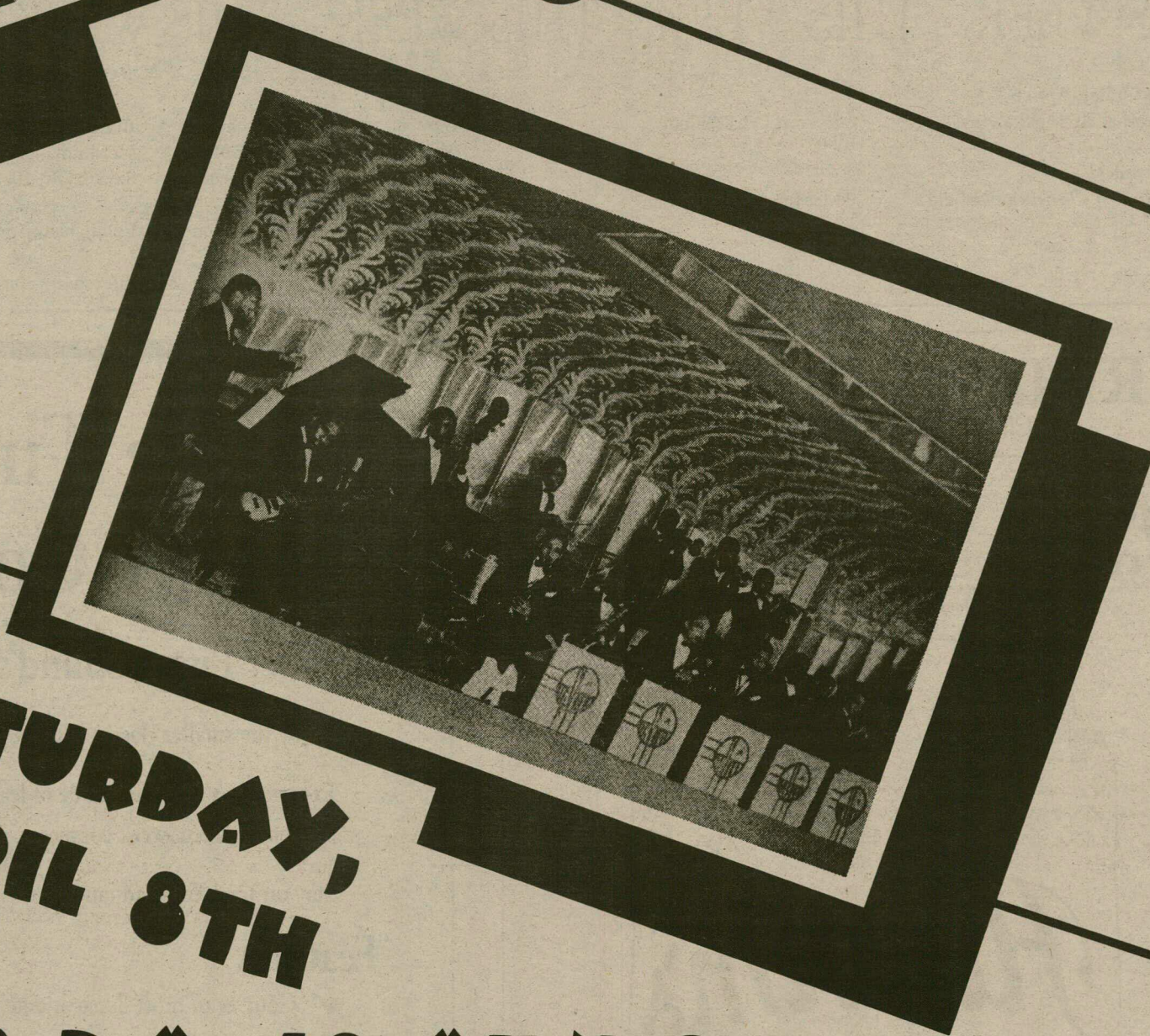
The *Summer Bulletin* was mailed to all students in March.





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# letters to the editor

## Anti-Christian bias and satire: no laughing matter

Dear the Trail,

Recent articles published in our shining example of the fourth estate, *the Trail*, have moved me to correct an image of silent assent to the missives printed therein. It seems, that even in an abridged version there is always ample space and sufficient ink to pen pointed vignettes indicting Christians and Christianity in the heinous crime of intolerance. Hiding behind the relative anonymity and "satirical intent" of the Combat Zone, the author(s) have managed to offend a large constituency of the student populace. Inasmuch as this may be the credo of the Combat Zone, the paper as an institution is still responsible for some level of journalistic integrity and consistency.

The relentless pillorization of Christianity (i.e. Christians control residence halls and a fall semester character assassination of Pat Robertson) has propelled me toward one inescapable conclusion. The Trail is so enthralled with myopically ferreting out intolerance that it has become a modern-day victim of hubris. The true hypocrisy lies not in choosing a paradigm of beliefs and sometimes straying, but in the selective degradation of these beliefs in order to further more "socially acceptable" religious modalities. The soap box from which you delivered stirring messages of acceptance has been shattered, and your intents have been obscured by inconsistency.

Diversity in ethnicity, gender and sexual orientation is the rallying cry of our generation, and open-mindedness became the consummate virtue to be pursued with profound doggedness. As a result, Christians, with their "narrow and judgmental" dogmas became vulnerable to attacks on their exclusiveness. The central axiom of Christianity is surrender and selflessness, two concepts that appear irrational in the

"my body, my choice" era in which we live. It is evident that tolerance is embraced until it encounters the constraints of selfishness. Somehow, homosexual foster families and abortion on demand are more palatable than a committed prayerful reading of the scriptures and application in lifestyle choices. It is easy to permit a litany of behavior that makes no demands on extrinsic accountability, but as long as the pursuit of tolerance ignores the call to personal responsibility, it cannot be a tenable doctrine.

Humor is funny because there is some truth contained. The Combat Zone therefore, must have seen some truth in a life mimicking Christ, or else it truly is discriminating against students of a particular faith. I yearn for the former, but can only conclude the latter. I implore the staff of the Trail to re-evaluate the propriety and content of its hallowed pages in order to remove this glaring bias.

Sincerely,  
Steve Clem

## BJD works for me

Dear Editor,

This letter was inspired by the opinions piece entitled "apathy more irritating than all homophobia" and Joshua Smith's letter to the editor concerning Blue Jeans Day.

To begin with, I would like to address Mr. Smith's concerns about the validity, effectiveness, and ambiguity of BJD. He was not alone in his concerns. Throughout the day the most common comment that I heard while sitting at the BJD information table was, "Why blue jeans? Everyone wears blue jeans anyway!" Brilliant. In most cases this sentiment was one of genuine, good natured confusion but often it was followed by, "Those homosexuals are so dumb. They can't gauge actual support for equal rights buy counting how many people wore denim. Why not have shirt day? Or head day?" Speculations on why blue jeans were chosen ranged from the general insecurity of sexual minorities (we needed to believe that we weren't total social outcasts and to comfort ourselves we created a farcical "support us or we'll hate ourselves and die" day) to a general lack of thought and/or intelligence on the part of Understanding Sexuality.

First I'd like say that a great deal

of thought and preparation went into BJD. All those fliers, memos, bulletins, announcements, response boxes, the information table and discussion in the Rendezvous took a great deal of effort and energy to plan and distribute. Second, anyone who could think that we didn't know that blue jeans were a common, everyday garment, that they don't stand out, etc... obviously underestimates Understanding Sexuality. I personally found it rather insulting (in a laid back sort of way) that someone

For once people had to do something in order to make a negative statement rather than the other way around...

could think that they were pointing out the everyday status of blue jeans to me for the first time. Blue Jeans were chosen BECAUSE it was a common, everyday sort of thing. There are a multitude of reasons for this conscious choice. Lisa Lusero pointed out one of those reasons in her Apathy piece. Not only did she hit on the beauty of Blue Jeans Day but she also brought to light one of the most pressing issues on this campus and this country in general.

Joshua Smith's letter illustrates Lisa's point beautifully: "Blue jeans are so common, it's too easy for someone to habitually wear jeans, without even a thought as to what they happen to symbolize on that given day. It's too easy for someone to accidentally support something they didn't mean to, or really don't know that much about. While it is convenient for the supporter, it is an inconvenience to a denim lover who chooses not to support BJD." Bingo. Part of the reason blue jeans were chosen is that for once apathy is not the safest option. For once people had to do something in order to make a negative statement rather than the other way around; and people who do not pay attention to what they do and say on any given day were made to think about their lack of information and/or non-action. Inconvenient apathy—what a concept.

Another reason for choosing blue jeans was to catalyze thought, controversy, or dialogue. Many people who don't think about the rights or even the existence of sexual minori-

ties were made to consider their position on those issues when they found themselves wearing, or not wearing, blue jeans. What do you think about "equal rights for sexual minorities"? Do you think about sexual minorities at all? Do you think? What is a sexual minority? What does equal rights refer to? To this last question I would like to quote Mr. Smith. "Do equal rights pertain to discrimination against gays in the workplace and such?" Yes. "to gay marriages?" Yes. "gay couple's adoption of children?" Yes, yes, yes. Anything that a straight person can do, or receives that I can't because I choose (and yes, I personally think there's nothing wrong with considering it a choice) to love whatever sex strikes my fancy falls under equal rights.

I could go on indefinitely, but I will limit myself to a final concluding statement. Blue Jeans Day accomplished exactly what it was designed to do—it made people think. Whether those thoughts were supportive of gay, lesbian, bisexual, and/or transgender rights or not really isn't the point. It stimulated consciousness, thought, and action—things that this campus and this world need a lot more of.

Regan Lane

## Is curricular "relevance" relevant?

Dear Editor,

Like a disturbing epiphany, an incisive question invaded my bliss one evening and has continued to itch to this day. The question was and is this: What is relevant and irrelevant to our studies at UPS? The most I could say to this question was and is what I think is relevant.

Pop culture should be relevant. Some scholars rise to oppose such a statement and to defend a revered canon. (I think it was Nietzsche who stated, "Hypocrisy has its place in the ages of strong belief.") It's funny that anyone should use a canon to prevent the study of material that stands outside of the canon. For one thing, the canon as we know it (or should know it) is composed of subversive material. Many canonical works, like those of William Shakespeare, Ernest Hemingway, and (finally) Virginia Woolf, challenged accepted moral, literary, and ideological standards and did not

play to the comfort threshold of various audiences. Indeed, I contend that such works deserve to be in the canon because they, for the most part, questioned that comfort threshold. Thus, it seems ironic (or is it moronic?) that anyone should defend that canon for the sake of comfort. Yes, I do think that people tend to defend things which they are comfortable with. But we must be sure not to confuse comfort with relevance. So, to return to my original question, I think what's relevant to study are those "things" that are irrelevant to any sense of comfort that we may have; which means, for example, studying the lyrics of Chuck D (who makes more practical sense than Karl Marx, Adam Smith, or Robert Reich), the poetry of Indigo Girls, or the realism of "Grand Canyon."

But maybe I'm scratching at the surface of a deeper problem. Hmm. Let me think for a while... wait... could it be... nah... maybe... YES! You know, it is possible that we aren't here to learn anything relevant. Wait a minute... In fact, maybe the point of it all is to learn only irrelevant material. Yes! That's it! We are taught to "distance" ourselves in an objective, professional manner from our course material. We are also taught to have nice, polite discussions with students and professors. And, we are trapped into paralysis, led to believe that we can't change things because the world is much more "complex" than it looks. My jeebers! It could be, as Amiri Baraka phrased it, a lobotomy session! What better way to dehumanize a human than by teaching her inhuman lessons in an inhuman way—my, to be irrelevant to humanity; now that's irrelevance! But, hold on for just a second... We are given the chance to escape this paralysis! Yes, we can either a) indulge in the placating freedom of expression which... is fine as long as it does not harm or affect anything *here* at UPS; or b) tinker with the games that are provided, games that tend to reaffirm and not challenge our accepted beliefs and institutions—they're rather comfortable games, don'tcha think?

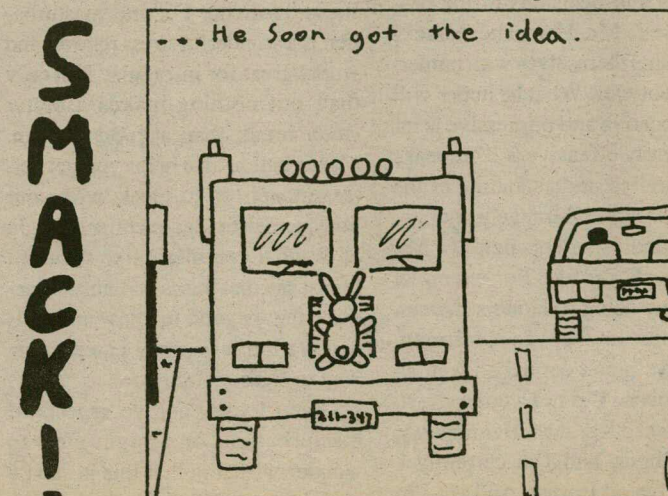
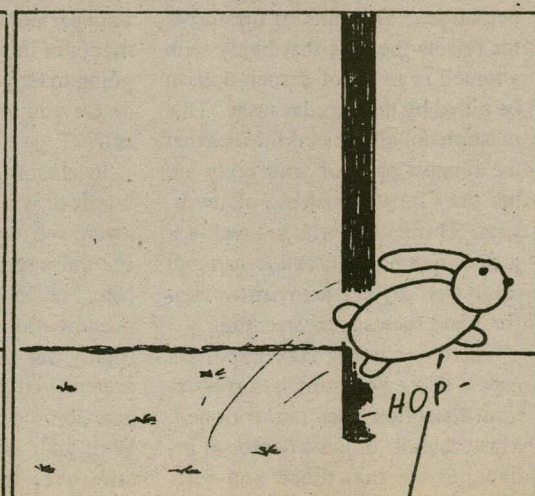
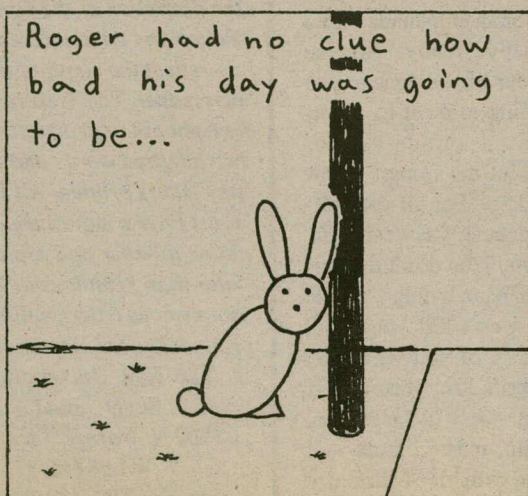
We accept our lobotomies in the hopes of one day mastering the esoteric skill of irrelevance, the pedantic sophistry of conjecture, THE ART OF BULL SHIT!

Well, I'll end here because I think I've pissed off enough people for now.

Galvin Guerrero

By  
Frank Tano

## CUTE and FLUFFY BUNNY





## More Letters...

### President Pierce coverage appreciated

Dear Editor,

I want to thank you for your report on President Pierce's plans to appoint several task forces as recommended by the University's Budget Task Force. It is gratifying to know that issues which the Staff Senate proposed in its request to the Budget Task Force were passed on to the President and action is being taken to address those issues. We are confident that the task forces will move expediently to recommend policy which has little or no financial impact on the University as well as thoroughly research those which may have substantial financial impact.

Beth J. Bricker, Staff Senate Chair

### We DO need an Honor's program (Take Two)

Dear Editor,

Recently the Honors Program has come under the barrels of some rather scornful scrutiny from various students, most notably Andrea Meyer and Justin Hamacher. Although some issues addressed by these students are legitimate concerns, many are not, and I would like to take this opportunity to clear up some of the errors.

In her articles in the March 2nd *Trail*, Ms. Meyer asserts that selection for the Honors Program is based solely upon a student's high school performance. This is accurate insofar as initial acceptance into any college or university is based on a student's high school GPA, high school SAT or ACT scores, course selection, and pre-college recommendation. I am curious to know what Ms. Meyer would suggest as an alternative process, as the process by which she herself was admitted to the University is, in her august eyes, somehow lacking.

Also, contrary to Ms. Meyer's accusatory assertions, an emphasis on the classics is available to all students. There is a classics program which any diligent student can minor in. In addition, some Honors classes are occasionally accessible to other students. For example, Geometry 300 and Honors 213 are the same class this semester.

While Ms. Meyer civilly dissociates the Honors students from the practices and decisions of the program itself, Mr. Hamacher attacks the students themselves with numerous stereotypes. What he hopes will be provocative and impressive is instead merely offensive and bespeaks a very limited understanding of the Honors program. Strangely enough, many Honors students don't fit Mr. Hamacher's profile. For example, despite my being an Honors student, my greatest love in life is learning, and I have never earned an A in an Honors class, I'm not a conformist, and I've read Kerouac, Hemingway, and Salinger, and I'm certainly a self-motivated learner. And yet I'm

an Honors student. In fact, most Honors students don't fit the profile. Mr. Hamacher's outlook seems to be contingent upon his ignorance of the majority of individuals that are exceptions to his generalizations.

The underlying suggestion from both Ms. Meyer and Mr. Hamacher is that Honors students have privileges heaped upon them, but neither seems to have a good grasp of what the courses deal with. Honors classes are difficult, and consistently challenge the students to learn new ways of looking at things and find different ways to solve problems. But, like any program, what one gets out of it is entirely dependent upon what one puts into it.

The pernicious nature of the comments of Mr. Hamacher and Ms. Meyer bespeak some hostility, but neither of the two are interested in dealing with the problem in any other way but to destroy that which is different. I ask people like Andrea Meyer to communicate problems they may have with Honors Day-Glo propaganda or whatever else. I ask pundits like Justin Hamacher to acquaint themselves with a few individuals within a group before coping a prejudiced attitude toward the group as a whole. And I ask everyone to have some tolerance and respect for difference and diversity, and to realize that a label like "Honors Student" isn't a definitive by any means. Please do not castigate the Honors Program or anyone else for doing things differently.

Arlo Pelegrin

# Who needs love when you have manual dexterity?

BY KATE NEWMAN  
Staff Writer

Masturbation. This one little word sends shivers of fear down the spine of so many and brings a fond smile to the lips of so many others. It's alright. Don't worry. For those of you who are afraid, nobody will see you reading THE MASTURBATION ARTICLE. Besides, if you get caught, you can always pretend to be casually perusing the Letters to the Editor. Just take a deep breath and start reading. But whatever you do, don't turn away, I implore you. This is important.

At its most basic level, servicing yourself serves many vital functions to the mind and body of the average Joe and Juliette. For one, masturbation is a wonderful stress reliever and works great for insomnia. Not only that, but nothing makes a better study break than a good orgasm. Masturbation also helps you get better in touch, so to speak, with your body, and provides excellent insight as to what you might like sexually. I must say that this is certainly something that is good to know and self-exploration is a pretty entertaining way to figure it out.

Given these positive aspects of masturbation, one might start to wonder why it is that this is such a hush-hush matter. And why is it that

we are all led to believe that something so healthy and heavenly at the same time is so loathsome and despicable?

Well, I think it's all crap. This is yet another way in which our sex-negative, body-negative society tries to guilt us into self-hatred.

In this social context, the aforementioned perks of masturbation are the perks of the unthinking masturbator. In a world where your own genitals are the enemy, masturbation becomes the symbol of something better. In your bedroom, bathroom, or study carrel, you not only engage in auto-eroticism, but you practice a sort of civil disobedience. The thinking masturbator rejects the idea that the world revolves only around two-person sex. The thinking masturbator rejects the idea that being with yourself is an act of desperation, to be pitied by the sexed masses. This masturbator also rejects the idea that the funnest parts of your body are the ones most deserving of revulsion. Those of us who are well-adjusted in our masturbation can and do go well beyond these narrow confines and seek sexual freedom.

There is another very important aspect of the self-stimulation equation that often goes unmentioned. Masturbation allows a degree of independence that those non-self-touching folks don't have. Requir-

ing the presence of someone else every single time you have an orgasm is such an unnecessary burden. Even if such a person were a part of your everyday life, they most certainly wouldn't be lying around just waiting to attend to your orgasmic whims. What happens if they go out of town? What if they are at the SUB eating a beef-filled empanada while you sit in your room, sexually frustrated, wishing they would stuff that goddamn empanada in their mouth and come home to do their duties as slave to your sexual desires?

It seems to me that nobody should have to suffer such strain when you could just as easily take matters into your own hands and be on your merry way. You could even join your partner for an empanada. It's a matter of initiative, really. Are you going to let your life be done to you or are you going to do it to yourself?

In closing, let me impart a few words of wisdom. For all you self-aware self-touchers, I say carry on. For those of you who don't masturbate, I say loosen up. Indulge. A little masturbation won't kill you. And, finally, for those of you who only pretend you don't, I say 'fess up.' If you come out, we will be legion. With your help, masturbators will take over the world. Mark my words.

# Get UNhappy!

"There are no activists on this campus."

When English professor Hans Ostrum made that statement way back in '93, he might've been exaggerating just a tad, but he hit the proverbial nail right on the head nonetheless.

While a small handful of UPS students may express their angry, impassioned opinions concerning the issues that impact our political and philanthropic cosmos, the vast majority seem to retain more fashion sense than social conscience. If we converted our collective angst into heat, say, the energy we would generate couldn't even toast a bagel. Lightly. And so, although Ostrum made the same point two years ago, we think it's a good idea to bring it up again today.

The trouble is, we're just too darned happy. It's not too hard to figure out why: we're spoiled and sheltered. Most of us are still financially supported by our momma's and poppa's; we're living in that comfortable limbo stage between adolescence and adulthood when we don't have to deal with the burdens of parental constraint, nor the task of finding a reasonably lucrative place for ourselves in today's formidable job market. We live on our placid, aesthetically-pleasing isle in Tacoma without having to deal with the ocean of harsh realities (i.e. poverty, crime, unemployment) that lie beyond its boundaries.

So it's really no wonder that there are so many oblivious, smiley spirits sauntering about on this campus. The lack of activists here at UPS stems from the happiness-glut factor. Too much comfort understandably leads to a feeling of well-being and a false sense of security; to a lack of concern about societal problems; and ultimately to apathy, complacency, and knuckling under.

In printing this article, we at *the Trail* are *not* lobbying for the admittance of a large quota of smarmy, sniveling malcontents for the next incoming freshman classes (though that might not be a bad idea!). Rather, we would simply like to challenge each student at UPS to examine his or her own outlook, to get angry about some phenomena that's proving detrimental to society, and to go out and *do* something to counter that detriment.

There *can* be activists on this campus if we can open our eyes.

staff  
editorial

# the Trail

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The Trail is published weekly by the Associated Students of the University of Puget Sound. Opinions and advertisements do not necessarily reflect the view of the Associated Students, the University or its Board of Trustees. Staff Editorials are the opinion of the majority of the core staff. Articles in the Opinions section are printed at the discretion of the Opinions Editor and do not necessarily reflect the views of this newspaper. The Trail reserves the right not to print letters over two hundred words and to edit any letters printed. All letters must have a signature and a phone number and are due no later than Mondays at Noon. Anonymous letters will not be printed. Letters may be sent to: The Trail, University of Puget Sound, 1500 N. Warner, Tacoma, WA 98416. internet: TRAIL@ups.edu

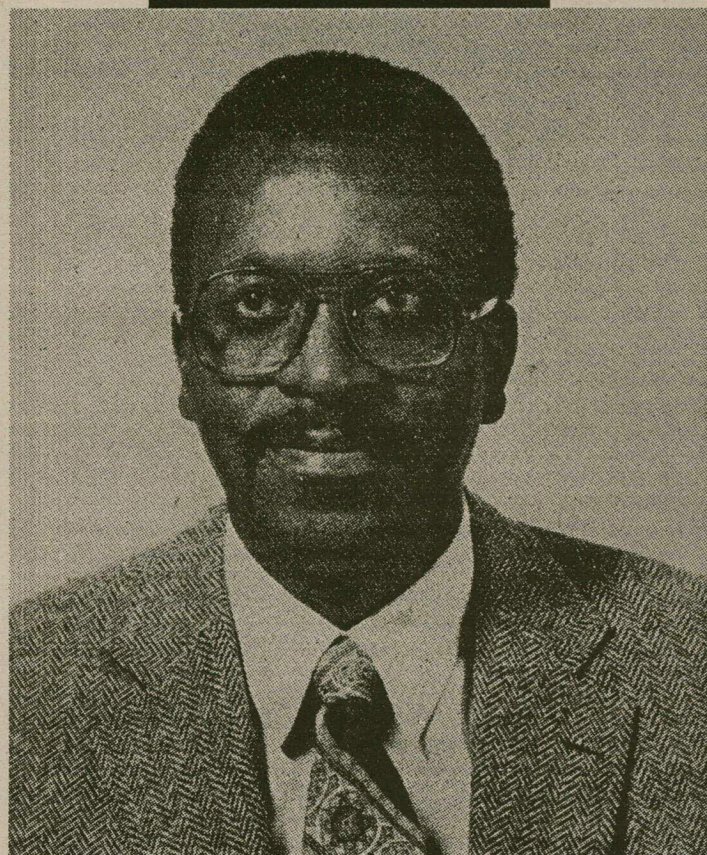


# THE ASUPS PAGE

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6th

WHAT'S HAPPENING THIS WEEK

ASUPS Lectures Presents



## Henry Lewis Suggs

Professor of History at Clemson University in South Carolina

"Affirming The History and  
Success of the Black Press"

April 12, 1995

8PM in the Rotunda

Free with UPS ID.

Compiled by Grant Hatton, ASUPS Publicity x3454

ASUPS Showcase  
and Earth Activists  
Presents...



FREE

## DANA LYONS IN CONCERT

MONDAY, APRIL 10

12 noon in the Rotunda

### DRINK FROM ME AND LIVE FOREVER

"Mesmerizing, Sumptuous, Haunting, Playful and bonechilling.  
These guys may be undead, but they're drop-dead, too."



"Powerful. One of the best films of the year."  
"Two thumbs up!"  
"★★★★★ Beyond top 10. A real gem!"

TOM CRUISE  
INTERVIEW  
WITH THE  
VAMPIRE  
THE VAMPIRE CHRONICLES  
BRAD PITT  
ANTONIO BANDERAS  
STEPHEN REA  
and  
CHRISTIAN SLATER

This Week at Campus Films

## INTERVIEW WITH THE VAMPIRE

Fri. & Sat. at 7:00 and 9:00 p.m.,  
Sunday at 6:00 and 8:30 p.m.

Mc003



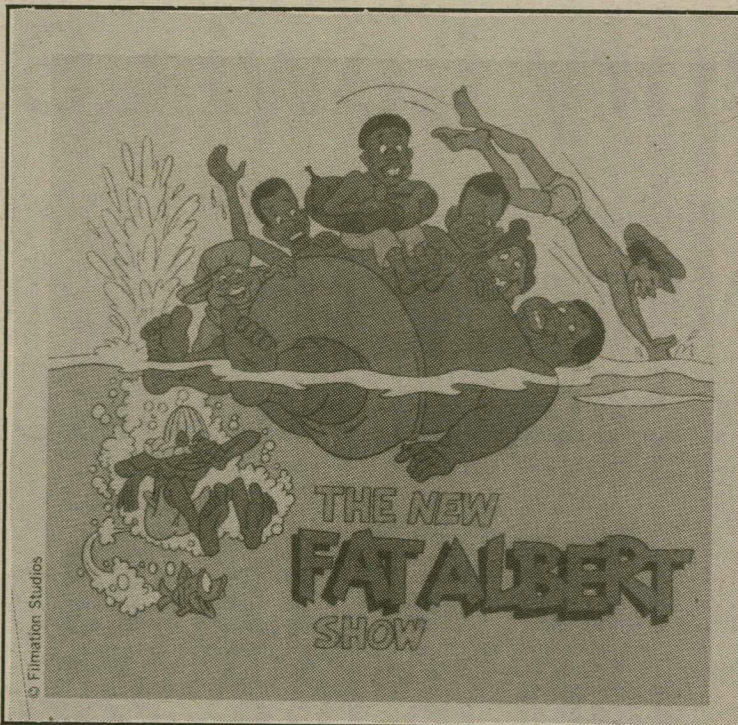
# THE COMBAT ZONE

The return of...

## Registration Horror Stories

"I've wanted to take Bill Lime's Harlem Renaissance class for years, and it looked like I'd finally be able to fit it into my schedule for Fall '95. In all the excitement of reading the works of Langston Hughes, Zora Neale Hurston, and Meadowlark Lemon with the great Dr. Lime, I neglected my usual browsings of campus journalism publications. In fact, I didn't find out Bill was taking a position at BYU until I spotted him in the Rendezvous wearing a BYU sweatshirt and carrying a Book of Mormon. I confronted him and said, 'Say it isn't so, Bill!' His lengthy reply, in which he referred to Joseph Smith as 'the architect of the true Christian faith,' was enough to convince me that, indeed, it was so. Now I'm stuck taking Harlem Renaissance with some chump named Robert Karat. From what I've heard, this Karat fella still thinks the black urban experience is most accurately portrayed in 'The Fat Albert Show.'"—DeShawn Blisset, junior

"One way or another, I was getting into Discrete Structures, commonly known to us math majors as 'Disc Struct.' Whereas most students spend their spare time hackeysacking, frisbee golfing, or wandering around the World Wide Web, I spend mine studying Boolean algebra. Unfortunately, the maximum number of students allowed in next semester's Disc Struct class was a mere 1100. That's binary for 12. With a Wednesday afternoon registration time, my chances of even getting on the waiting list were suspect. I had to do something...and fast. 'Excuse me,' I asked the English major-looking chap in front of me in line. 'I have an interesting proposition for you.



ENG 375: THE NEW HARLEM RENAISSANCE, taught by Robert Karat. Karat plans to use the gang from "The Fat Albert Show" as a central theme for the class.

If I can defeat you best two out of three in an Indian Leg Wrestling match, would you relinquish your position in line to me?" The long-haired young man pondered a bit. 'What's in it for me?' he asked, surprising me, because I thought all English majors were Communists. I thought fast. 'Coupons to Shakab...' 'Deal!' he shouted, falling instantly to the floor of Jones Hall, legs extended, ready to wrassle. Of course, I defeated the faux hippie in two falls, considering my years of Indian Leg Wrestling experience back in my Boy Scout days. In no time at all, I was near the front of the line, guaranteed a spot in Disc Struct. The horror of my registration story, you ask? Two words: rug burns."—Milton R. Gilmore, freshman

"This semester, I encountered a common registration dilemma: what if one's registration time occurs when one is supposed to be in class? Well, since I had class all Tuesday morning and a 9:00 a.m. appointment, I asked my friend Dugan to register for me. Now, Dugan isn't exactly MENSA material. He is, however, good with his hands, especially when they're holding a basketball. I figured he wouldn't be able to screw up registration—I mean, you don't even have to speak English to show a few folks a piece of paper. But, somehow, Dugan found a way. Instead of signing me up for four classes, Dugan signed me up for Stafford Loans. I don't blame Dugan, though; I mean, would you blame someone with a butt that cute?"—Jasmine Kostas, sophomore

## Logger Baseball Briefs

### Red Riders 21, Loggers 2

Lance Himmel went 4 for 5 with three home runs and eight RBI for the Bates Technical School Red Riders as they went on to defeat UPS 21-2 in five innings. Both Logger runs were scored in the fifth inning when the Red Riders replaced starting pitcher Hank Iverson with a slow-pitch softball machine.

Red Riders 43(10) 22 = 21  
Loggers 000 02 = 2

### Sours 13, Loggers 0

Logger starting pitcher Ollie Tater gave up seven runs before the first

out was recorded in the first inning as the Sours from Issaquah Bartending Academy went on to defeat UPS 13-0. Logger left fielder Paul Rogaine, who went 0 for 5 with four strikeouts, commented on condition of Issaquah Municipal Stadium, saying it was "reminiscent of the Baroque architecture of the UPS Law School Library."

Loggers 000 000 000 = 0  
Sours 710 002 21x = 13

### Wrens 27, Loggers 24

Jimmy Herndon cranked a grand slam homer off Logger relief pitcher

Cliff "Cracker" Helm with one out in the ninth inning as the Jason Lee Middle School Wrens (1-14) broke the hearts of the UPS Loggers (0-15).

"Yeah, it was a tough loss," said Logger third base coach Gerard "Dinty" Morgan. "We'll bounce back. I'd put money on it. Well, not a lot of money. Nothing that'd get me in trouble. I'm no Pete Rose. I don't have a gambling problem. A few hundred bucks a week playing pulltabs, that's all."

Wrens 001 982 034 = 27  
Loggers 406 005 360 = 24

## NEWS IN BRIEF

### Foolish Pleasures disappoints

Last Saturday's annual student-produced film festival, Foolish Pleasures, received mixed reviews from the audience of forty or so freshman with nothing better to do on a Saturday night.

"I missed 'Empty Nest' for this childishness?" asked a disgruntled Jasper Figby. "The comedian was second-rate; the three original films, for all we know, could've been produced by well-trained orangutan; and, to top it all off, no popcorn. My friends were laughing pretty hard at that *Death Of Disco* one. Of course, they're idiot savants. I mean, Langlow residents."

### P & G Department announces Harmon Ziegler Chair

The Politics and Government department announced this week that it is establishing an honorary chair position in memory of the recently departed Hamboe Ziegler. The faculty of the P&G department will choose from among themselves the person who best embodies the following qualities: A "hands-on" approach both in and out of the classroom, a willingness to sample freshmen, and a desire to be terminated from the university. A winner will be chosen once the university can come up with \$1.5 million to cover expenses.

### Pierce recalled by Honor Court

The Honor Court stunned the university last week with their decision to recall President Susan Redneck Pierce. In a display of unusual campus unity, the Kappa Kappa Kappa sorority and BBD Coalition circulated a petition around the university calling for Pierce's removal. Their argument was as follows:

1) No one ever actually voted for her.

In the interest of continuity, however, Honor Court offered Pierce the opportunity to change her title to Generalissimo. Pierce graciously accepted, and in her first official act as generalissimo, she had everybody who signed the petition put to death.

### Kappa Sigmas sold to Seattle University

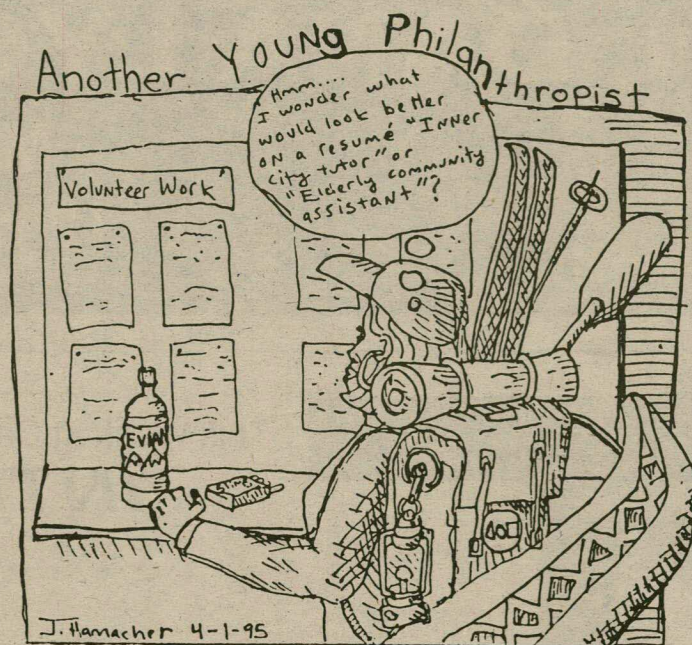
Generalissimo Pierce shocked Union Avenue on Wednesday when she sold the Kappa Sigma fraternity to Seattle University. Many thought that the K-Sig's relocation to the North 17th training facility was insult enough.

The administration, however, felt otherwise.

When pressed for a comment on her action, Pierce simply stated, "Their wine and cheese parties sucked."

The Kappa Sigmas responded by surrounding Pierce's house and singing "We Shall Overcome" until they were dragged away and beaten by the SS.

## H A R V A R D H W OF THE E S T D



The Combat Zone is intended as a satirical work and, as such, has been set off from the rest of this paper. Resemblances to any person, place or Don King meal ticket without satirical intent are strictly coincidental.

— the Trail: Tell 'em Large Marge sent ya —